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HANDBOOK  
OF  
THE ENGLISH TONGUE.

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# HANDBOOK

OF

# THE ENGLISH TONGUE.

For the Use of Students and Others.

BY

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## PREFACE.

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THE publication of a New Book on the English tongue may seem to some to need a few words of explanation.

With a strong preference for books ready made to his hand, the author has not been able to find any work that met the necessities of students desirous of becoming acquainted with the history of our Language, the principles of its grammar, and the elements of composition. The information needed was either not to be found at all, or was scattered over many volumes, and was mixed with much that was merely curious or speculative. Some books proved too mechanical ; some too brief ; others too full and discursive. No one book, nor all combined, gave precisely the help which the author found to be needed in training young men to speak and write the English tongue with accuracy, clearness, propriety, and force.

The following points have been kept carefully in view :—

The author has tried to aid the student to recognise words of Saxon and of classic origin, and to use both with propriety.

He has given enough of the grammar of the Anglo-Saxon to enable the student to trace to their origin our English inflexions, and to read intelligently our older Writers : whose works are rich both in words and in thought.

He has applied the science of Etymology to the practical purpose of distinguishing the meaning of words and parts of words, so that the student may write with precision.

He has combined with grammar and grammatical analysis, an exposition of the logical analysis of sentences, a process that connects the laws of thought with the study of the forms of words.

In *Syntax* and in *Hints on Composition*, the examples are taken for the most part from classic writers, and are such as generally convey an important or a memorable sentiment. This plan has the double advantage of suggesting great truths and of introducing to the student some of the 'familiar quotations' of our current literature.

The whole has been written under the conviction that the careful study of English may be made as *good a mental discipline* as the study of the classic languages: while for the mass it opens richer treasures, and is more readily turned to practical account.

The writer's obligations to other authors it is not easy to enumerate. But for the labours of Latham, Trench, Key, Marsh, Dasent, Craik, Rogers, Adams, and Morell, parts of the book would never have been written; while for occasional examples and suggestions he is indebted to the works of Armstrong, Breen, Brewer, Gould Brown, Cornwell, D'Orsey, Farrar, Fowler, Graham, Guest, Hallam, Harrison, Sir E. Head, Hippenley, Irving, Keane, Sir G. C. Lewis, Mason, Masson, Reid, etc.

This Treatise presupposes a knowledge of some good elementary Grammar, and may be studied in the order in which the chapters stand. If any reader wish to begin with the Grammar of our language, chapters i., v.-viii., may be taken first; and later, chapters ii., iii., iv. and ix. To study the whole in the order of the Parts of Speech, it is only necessary to consult the Index, and read together the paragraphs on the article, adjectives, etc. A continual reference to the Questions and Exercises will be found a great help.

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'A knowledge of English Grammar is essential to a good education.'—*Whewell*.

'I would inculcate the importance of a careful study of genuine English, and a conscientious scrupulosity in its accurate use, upon all who in any manner occupy the place of teachers or leaders, whose habits, whose tastes, or whose vocations lead them to speak oftener than to hear.'—*Prof. Marsh*.

'The English tongue possesses a veritable power of expression such as perhaps never stood at the command of any other language of man.'—*Grimm*.

'When we reflect on the enormous breadth over which this noble language is either already spoken, or is fast spreading, and the immense treasures of literature which are consigned to it, it becomes us to guard it with jealous care as a sacred deposit—not our least important trust in the heritage of humanity.'—*Henry Rogers*.

'Anglo-Saxon and Gothic ought long ago to have made part of the education of our youth.'—*Horne Tooke*.

'Every country of the globe seems to have brought some of its verbal manufactures to the intellectual market of England... Yet whatever there is left of grammar in English bears unmistakeable traces of Teutonic workmanship.'—*Max Müller*.

'Some seek so far outlandish English, that they forget altogether their mother's language... I know them that think rhetoric to stand wholly upon dark words, and he that can catch an *inkhorn* term by the tail, him they count to be a fine Englishman and a good rhetorician.'—*Wilson*, A.D. 1580.

'The pupil should be habituated to analyze the phrases and periods he reads, to change the order and express the same idea in different words, to put, for example, poetry into prose, etc. Thus these exercises teach him to think and to speak.'—*Cousin's* 'Report on Primary Instruction.'

'The first point'—in forming an orator—'is to acquire a habit of easy speaking. The next,—to convert this style of easyspeaking into chaste eloquence.'—*Lord Brougham*.

'No word will fall from me in disparagement of classical literature; I know its value full well; but it seems strange in a country where so many students are familiar with every dialect of Greek, and every variety of classical style, there should be so few who have really made themselves acquainted with the origin, the history, and the gradual development into its present form of that mother tongue which is already spoken over half the world, and which embodies many of the noblest thoughts that have ever issued from the brain of man. To use words with precision and with accuracy, we ought to know their history as well as their present meaning. And depend upon it, it is the plain Saxon phrase far more than any term borrowed from Greek or Roman literature that whether in speech or in writing goes straightest and strongest to men's heads and hearts.'—*Lord Stanley*.

'Men wonder, and not unnaturally, that in the middle of the 19th century it should still be necessary to plead for the culture of the English tongue as one of the recognised studies of our English universities.'—*D'Orsey*.

'At the root of all "*this inefficiency*" usually lies a complete ignorance of English composition.'—*Gurney*.



# THE HANDBOOK OF THE ENGLISH TONGUE.

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## CHAPTER I. INTRODUCTORY.

"The first and highest philosophy is that which delivers the most accurate and comprehensive definition of things."—PUFFENDORF.

1. LANGUAGE is the expression of thought by any series of sounds or letters formed into words.

2. The rules and principles by which Language is guided form Grammar the science of GRAMMAR. As an art, Grammar is concerned with the right use and application of such rules, either in speech or in writing.

Language is composed, for the most part, of letters, syllables, words, and sentences.

3. The knowledge of *letters*, their proper sound, and the way in which they are formed into words, is the business of Grammar. How divided. the first part of Grammar : ORTHOGRAPHY, the science of correct writing ; and ORTHOËPY, the science of correct pronunciation.

4. The knowledge of the different kinds of words, their inflexions, their origin and affinity, is the business of ETYMOLOGY, the science that treats of the *true matter and form* of words.

5. The knowledge of the way in which words are combined (as to agreement, government, and relations) so as to express thought in sentences grammatically accurate, is the business of SYNTAX.

6. The knowledge of the rules that regulate the voice in

accents, and in the combination of syllables similarly affected\* (called Metre), is the business of PROSODY.

7. PUNCTUATION may be placed in this last division; but it belongs also to Orthography, and in some degree to Syntax. It is the art of dividing written composition into sentences or parts of sentences, so as to show more clearly the relation and meaning of the words.

8. COMPOSITION is the art of expressing our thoughts in Language. It implies and requires grammatical accuracy, but goes far beyond it. Of various forms of sentences, all equally grammatical, it decides on the most appropriate; and discusses the elements of STYLE, as adapted to persuade, to convince, to instruct, or to please.

9. The LITERATURE of a country is the entire collection of its authorship. It includes all written compositions from Ballads to Treatises on Philosophy and Religion.

Such are the topics to be discussed in the following pages: English GRAMMAR and COMPOSITION; and so much of the LITERATURE of our Language as is necessary to give the student an exact mastery of English, and an introduction to those authors who have excelled in writing it with purity, beauty, and force.

\* 'Similarly affected,' either as to quantity, as in classic metres: as to accent, as in English metre: or as to

initial letters, as in the alliterative metre of the Anglo-Saxon, *Piers Plowman*, &c. See the Chap. on Prosody.

## CHAPTER II.

## THE ELEMENTS OF THE ENGLISH TONGUE.

CONTENTS:—(10) The English a composite language: its Elements chiefly Anglo-Saxon.

(11, 12, 13) Numerical proportion—in dictionaries and in standard writers: comparison of results. (14-16) On what the Saxon quality of style depends.

(17) 1. *Saxon Words*. (18, 19) Rules for ascertaining what are such, based—on the forms of words as a, . . . j—on the things they describe as a, . . . g. (20) Importance of a style, both Saxon and classic.

(21) 2. *Words of Latin origin*: direct and indirect. (22) a. Classified *historically*: four periods. (23) b. *logically*. Roget's Thesaurus. (24, 25) Relation of French to Latin. The French of northern, central, and southern France: the Romanese. (26) How Latin words, through the French, may be known. Rules and examples. (27) c. Classified *etymologically*. According to their roots: according to forms, Class i. ii. iii.

(28) 3. *Words of Celtic origin*. Three classes, a, b, c. Examples.

(29) 4. *Words of Norse or Danish origin*. Examples.

(30) 5. *Words of Greek origin*. Two classes, a, b.

(31-33) 6. *Miscellaneous Elements*. From different tongues: From names of different persons and countries.

(34-38) Important principles, illustrated in the various forms and elements of our tongue, with examples.

1. Double forms, bespeaking a double origin, direct and indirect:

2. Double forms, originating in accidental variations:

3. Forms simulating an English origin:

4. Forms founded on erroneous spelling:

5. Forms essentially hybrid. Rule of naturalization.

(39-41) Etymology, as a help to accuracy in the use of words, illustrated in nouns, verbs, and adjectives; though likely to mislead.

(42) Words of the same meaning, but from different roots, how used in English.

(43) Fallacies originating in the use of words with the same sense but taken from different sources.

NOTES AND ILLUSTRATIONS:—(44) Saxon roots and derivatives; (45) Latin roots and derivatives; (46) Greek roots and derivatives.

## THE ELEMENTS OF THE ENGLISH TONGUE.

"The Italian is pleasant, but without sinews, like still fleeting water. The French delicate, but never nice, as a woman scarce daring to open her lips for fear of marring her countenance. The Spanish majestic, but fulsome, and running too much on the *o*. The Dutch manlike, but withal very harsh, as one ready, at every word, to pick a quarrel. Now we, in borrowing from them, give the strength of consonants to the Italian, the full sound of words to the French, the variety of terminations to the Spanish, and the mollifying of more vowels to the Dutch: and so, like bees, gather the honey from their good properties, and leave the dregs to themselves; and thus, when substantialness combineth with delightfulness, and fulnesse with nicenesse, seemliness with portliness, and currentnesse with stayednesse, how can the language that consisteth of all these sound other than full of sweetness."—CAMDEN.

10. The English though a Composite Language is derived mainly from the Anglo-Saxon. The classic languages, English chiefly Greek and Latin, and their modern representatives, the Saxon. French, Italian, and Spanish, have contributed largely, but Anglo-Saxon is the chief source. To it may be traced both the *matter* of our tongue, the words that compose it, and many of the *forms* which these words assume. These last will be noticed as we proceed: the examination of the matter of our language, its words, as derived from the Anglo-Saxon, is our present business.

11. Modern English dictionaries contain about 38,000 words, Numerical exclusive of Preterites and Participles: of this number proportion of Anglo-Saxon 23,000 have been found on examination to be from the Saxon; *i.e.*, about 25-40ths (or 5-8ths) of the whole. And this fraction represents with approximate accuracy the proportion of Saxon words in common use.\*

With 'approximate accuracy' only, however. In common use, Articles, Pronouns, Prepositions, Conjunctions, and Auxiliary

\* The entire number of our words, including those used in Science and Art, cannot be less than 80,000. But the reckoning above given is, as applied to common style, practically accurate. In Shakspeare we have

about 15,000 different words, and in the poetry of Milton, about 8,000. — *Marsh's Lectures*, p. 183. Max Müller reckons that Richardson and Webster give 43,566 words.



Verbs recur more frequently than other words ; and as these are generally of Saxon origin, the actual proportion of Saxon words in speech or writing exceeds the proportion as fixed by the dictionary. The excess differs in different writers.

12. Sharon Turner has given, in his 'History of the Anglo-Instandard Saxons,' a number of passages from classic authors, authors. and has marked by Roman type the words that are not of Saxon origin. The results are instructive :—

In five verses of Genesis (xliii. 25-29), out of 130 words, 5 only are not Anglo-Saxon.

In five verses of John (xi. 32-36), out of 72 words, 2 only are not Anglo-Saxon. Or, combining these passages, in 10 verses of Scripture, containing 202 words, 39-40ths are from the Anglo-Saxon.

In 11 lines of Milton (Par. L. iv. 639), out of 90 words, 16 are not Anglo-Saxon.

In 10 lines of Shakspeare ('To be or not to be'), out of 81 words, 13 are not Anglo-Saxon : *i. e.*, about 33-40ths of the words in Milton and Shakspeare are Anglo-Saxon.

In 8 lines of Johnson, out of 87 words, 21 are not Anglo-Saxon : or 30-40ths of Johnson's words are Anglo-Saxon.

In 12 lines of Pope, out of 84 words, 26 are not Anglo-Saxon.

In 11 lines of Robertson, out of 114 words, 34 are not Anglo-Saxon.

In 8 lines of Gibbon, out of 80 words, 31 are not Anglo-Saxon : or, in these last three 26-40ths, 27-40ths, and 24-40ths represent the proportion of Anglo-Saxon words.

To sum up these results—

In 153 octavo lines, taken from different authors, and containing 1492 words, there are only 296 words that are not of results. Saxon. This reckoning gives 32-40ths as the proportion of Saxon words in common use. Twenty-five out of every forty is the proportion as fixed by the dictionary ; thirty-two out of every forty is the proportion as fixed by classic authors.

13. The same process has been applied to larger portions by Professor Marsh, of America, with the following results :—

	Saxon words in every forty.
In Robert of Gloucester, there are in pp. 354-364 . . . . .	38
In New Testament, thirteen chapters . . . . .	37
In Chaucer, two Tales . . . . .	37
Sir T. More, seven folio pages . . . . .	34
Shakspeare, three Acts . . . . .	36
Milton's L'Allegro . . . . .	36
„ Paradise Lost . . . . .	32
Pope's Essay on Man . . . . .	32
Macaulay's Essay on Bacon . . . . .	30
Cobbett's Essay on Indian Corn, Chapter XI. . . . .	32
Ruskin's Painters . . . . .	29
„ Elements of Drawing . . . . .	33
Tennyson's In Memoriam . . . . .	36

On this Table, it may be observed that 'poetry' ought to contain more Anglo-Saxon words in proportion than prose, for the subjects of which it treats are not much influenced by modern discovery, nor is the phraseology which describes it. It must also be kept in mind that as our language increases in words of foreign origin every year, a style 33-40ths Saxon is much more Saxon now than it would have been a hundred years ago. Hence it is clear that the preference for Saxon words is growing amongst us. Hence also a good practical rule—The study of poetry is a great help to the formation of a Saxon style.

14. The difference between the proportion of Anglo-Saxon words as fixed by the Dictionary and by actual usage, may be explained by examining the passage which Turner quotes from Johnson.

Out of the sixty-seven Saxon words used, forty-five are Pronouns, Prepositions, Conjunctions, and Auxiliaries, and several of these recur again and again. Words of classic origin are in italic type.

"Of *genius*, that *power* that constitutes a poet; that *quality* without which *judgment* is cold, and knowledge is *inert*; that *energy* which collects, combines, amplifies, and animates; the *superiority* must, with some *hesitation*, be allowed to Dryden. It is not to be *inferred* that of this *poetical vigour* Pope had only a little, because Dryden had more; for every other writer since Milton must give place to Pope, and even of Dryden it must

be said, that if he had brighter *paragraphs*, he has not better *poems*."

15. This quotation from Johnson also suggests an important principle when we come to apply the rule of numerical proportion to determine whether a style is Latinized or Saxon. Most of the words that connect together our speech are necessarily Saxon; and these may be very numerous, without affecting the general character of our composition. To make a Saxon style, therefore, we need to draw our *Verbs and Nouns* largely from that tongue. Take care of the Verbs and Nouns; the particles will take care of themselves.

16. Mark also, that the book which excels all others in spiritual and moral worth, THE BIBLE, is the richest specimen we have of the beauty and force of the old Saxon speech. In much of Scripture, only one word in forty is not Saxon.

17. How to ascertain what words are of Anglo-Saxon origin, so as to write our language forcibly and simply, is an important practical question. The following rules require no knowledge of Anglo-Saxon; and are based *first* on the forms of words, and *secondly* on the things to which the words are applied.

18. I. *Rules based on the forms of words.*

a. Our Articles ('a' and 'the'), Adjective Pronouns ('this,' 'that,' 'few,' 'many,' 'some,' 'none'), and nearly all our Conjunctions and Prepositions, are from the Anglo-Saxon.

Saxon words—  
Rules for ascertaining which are such—  
based on the forms of the words.

b. All Adjectives whose comparatives or superlatives are formed irregularly, as 'good,' 'bad,' 'better,' 'worse,' 'little,' 'less,' etc.: Nearly all so-called irregular, or rather defective Verbs, 'am,' 'go,' 'dare,' 'have,' etc.: All our auxiliary Verbs, 'do,' 'have,' 'shall,' 'will,' 'may,' 'can,' 'must,' are of Anglo-Saxon origin.

c. Nearly all words which in any of their forms undergo vowel changes are from the Anglo-Saxon; such as,

Adjectives with two forms; 'old,' 'elder':

Adjectives forming Nouns by internal vowel changes:

'strong,' 'strength'; 'long,' 'length'; 'broad,' 'breadth':

Verbs that have modified the vowel of the Noun with which they are connected: 'bliss,' 'bless;,' 'knot,' 'net,' 'knit;,' 'seat,' 'sit':

All Verbs with strong preterites, of which there are eight classes or more: 'fall,' 'fell;,' 'hold,' 'held;,' 'draw,' 'drew;,' 'slay,' 'slew;,' 'fly,' 'flew;,' 'give,' 'get,' 'stand,' 'take,' etc.:

All Verbs that undergo vowel changes (and sometimes consonant changes also) when they cease to be intransitive: as 'rise,' 'raise;,' 'lie,' 'lay;,' 'sit,' 'set;,' 'fall,' 'fell;,' 'drink,' 'drench;,' 'hound,' 'hunt;,' 'wring,' 'wrench':

All Nouns forming their plurals by vowel changes: as 'foot,' 'tooth,' 'goose,' 'mouse,' 'man,' 'woman,' (originally wif-man, plural 'women,' in pronunciation 'wimmen'):

Many words that modify the final consonant of the root to form Nouns: 'stick,' 'stitch;,' 'dig,' 'ditch;,' 'smite,' 'smith':

d. *Most* words with distinctive Anglo-Saxon endings are from the Anglo-Saxon: such as,

Nouns in '-hood,' '-head,' '-ship,' '-dom,' '-th,' '-t,' '-ness,' '-rick,' '-wick' (except names of places); as 'manhood,' 'Godhead,' 'friendship,' 'earldom,' 'freedom,' 'wealth,' 'truth,' 'drift,' 'goodness,' 'bishoprick' (partly from the Greek, but the whole through the Anglo-Saxon), 'bailiwick':

*Most* Nouns in '-ling,' '-kin,' '-ock,' '-ie,' which are nearly all diminutives: as, 'darling,' 'gosling,' 'lambkin,' 'firkin,' 'hillock,' 'lassie,' 'doggie,' etc.:

*All* Nouns with plurals in *en*: as, 'oxen,' 'children,' 'brethren':

*Most* Adjectives in '-ful,' '-ly,' (A. S. *lic*, like), '-ish,' '-en,' '-ern,' '-ward,' '-some': as, 'fearful,' 'kingly,' 'blackish,' 'childish,' 'wooden,' 'northern,' 'backward,' 'win-some':

*Most* Verbs in *en*: as, 'whiten,' 'quicken,' 'strengthen.'

e. On the other hand, Nouns in '-sion,' '-tion,' '-ure,' '-ity,' '-ice,' '-nce,' '-ncy,' '-tude,' '-our,' '-ation,' '-osity': as, 'exten-



sion,' 'capture,' 'dignity,' 'justice,' 'penitence,' 'expectancy,' 'solitude,' 'labour' (from the Latin through the French), 'denomination,' 'verbosity,' are from the *classical* languages : as are Nouns in '-tor,' '-sor,' '-trix' : as, 'mediator,' 'sponsor,' 'executrix' :

Also Adjectives in '-ant,' '-ent,' '-ar,' '-ary,' '-tive,' '-sive,' '-tory' or '-sory,' '-ic' and '-ical' (from the Greek), '-ose,' '-æan' (Greek), and '-ine' ; as 'extravagant,' 'prominent,' 'regular,' 'primary,' 'retentive,' 'comprehensive,' 'migratory,' 'illusory,' 'cathartic,' 'arithmetical,' 'verbose,' 'epicuræan,' 'canine,' etc. :

And most Verbs in 'ize' and 'fy' : as 'criticize,' 'agonize,' etc. : 'typify,' 'terrify.'

f. All words, moreover, in which are found j, æ, œ, ph, rh, ch hard, and the vowel y, in any syllable but the last, are of classic origin : as, 'ejaculation,' 'phænomenon,' 'œconomy,' 'philosophy,' 'rhetoric,' 'chymistry,' 'polygon.'

g. All words, on the other hand, that begin with 'wh,' 'kn,' 'sh,' and most words that begin with 'ea,' 'ye,' 'gl,' 'th' (all except a few from the Greek), are from the Anglo-Saxon, as are all words with the combination 'ough' or 'ng,' in the root.

h. Most compound or derivative words, the elements of which exist and have a meaning in English, are from the Saxon.

i. Most of our words of one syllable are taken from the Anglo-Saxon. This rule is of very extensive application : Parts of the body—'head,' 'skull,' 'ear,' 'tongue,' 'lip,' 'chin,' 'lungs,' and so to our 'toes' ; the senses—'sight,' 'touch,' 'taste,' 'smell' ; infirmities—'lame,' 'blind,' 'deaf,' 'dumb' ; animals—'dog,' 'cow,' 'horse,' 'bull' ; elements—'fire,' 'storm,' 'wind,' 'thaw,' 'frost,' 'clouds' ; products—'grass,' 'corn,' 'bread,' 'fowl,' 'fish' ; fuel—as 'coal,' 'wood,' 'peat,' 'turf' : are all, with very many others, monosyllabic and Saxon. The works of Shakespeare and Milton abound in examples ; and some of the most forcible modern poetry owes its power to its monosyllables.

'For the *angel* of death spread his wings on the blast,  
 And breathed in the *face* of the foe as he pass'd,  
 And the eyes of the sleepers waxed deadly and chill,  
 And their hearts but once heaved, and for ever grew still.  
 And there lay the steed with his nostrils all wide,  
 And thro' them there rolled not the breath of his pride;  
 And the foam of his gasping lay white on the turf,  
 And cold as the spray of the rock-beating surf.'

• Here every word, with only two exceptions, is Anglo-Saxon.

j. Many of the provincialisms and Scotticisms which are found in different counties and in the North of England are old Saxon terms : whether or not they may be used in grave speech must depend on circumstances ; but when they are understood, and are not inappropriate, they are among the most expressive words we can employ.

#### 19. II. *Rules based on the things to which words are applied.*

a. From the Anglo-Saxon we get most of the names of our earliest and dearest connexions, and of the words that express the strongest natural feelings of our hearts : 'father,' 'mother,' 'husband,' 'wife,' 'son,' 'daughter,' 'brother,' 'sister,' 'home,' 'kindred,' 'friends,' are all Anglo-Saxon ; as are 'hearth,' 'roof,' 'fireside'; 'tears,' 'smiles,' 'blushes,' 'laughing,' 'weeping,' 'sighing,' and 'groaning.'

b. From the Anglo-Saxon we get the names of most objects of sense ; those that occur most frequently in discourse, and which recall individual and therefore most vivid conceptions. Such are the names of objects—'sun,' 'moon,' 'stars,' 'fire,' 'earth,' 'water' (not air) : divisions of time—'day,' 'night,' 'morning,' 'evening,' 'twilight,' 'noon,' 'midnight,' 'sunset,' 'sunrise'; 'light,' 'heat,' 'cold,' 'frost,' 'snow,' 'hail,' 'rain,' 'sleet,' 'thunder,' 'lightning.' Such are the names of most objects of natural scenery : 'hill,' 'dale,' 'woods,' 'streams,' 'land,' 'sea.' Such are the names of the common objects of the animal and vegetable kingdoms, the postures and motions of animal life. Our 'horses,' 'dogs,' 'cows,' 'calves,' 'pigs,' are all Saxon, and so the last three remain till they are dressed up as 'beef,' 'veal,' and 'pork.' We 'sit' and 'stand,' and 'lie' and 'walk,' and 'run' and leap,' and 'stagger' and 'stride,'

and 'slide' and 'glide,' and 'yawn' and 'gape' and 'wink'; we 'fly' and 'swim,' and 'creep' and 'crawl'; we describe our 'arms' or 'legs' or 'hands,' our 'eyes' or 'mouth' or 'ears' or 'nose,' and nearly every part of the body, from head to foot, in Anglo-Saxon.\*

c. It is almost another form of the same rule to say, that while our general terms are taken mostly from Latin, terms which describe particular objects, qualities, or modes of action, are taken from the Saxon. 'Motion' is Latin; but 'creeping,' 'walking,' 'riding,' and 'running,' are words of nobler origin. 'Colour' is Latin; but 'black' and 'blue,' and 'red' and 'green,' 'yellow' and 'brown,' are Anglo-Saxon. 'Sound' is Latin; but 'humming,' 'buzzing,' 'speaking,' 'hissing,' 'singing,' 'grunting,' 'squeaking,' and 'whistling,' are all Anglo-Saxon. 'Crime' is Latin; but 'theft' and 'robbery,' 'killing' and 'lying,' were all in fact and by name known to our fathers before there was any intercourse with Rome. 'Animal' is Latin; 'man' and 'sheep' are Anglo-Saxon. 'Number' is French, and remotely Latin; but all our cardinal numbers, 'one,'<sup>b</sup> 'two,' 'three,' etc., up to a million, are Anglo-Saxon; as are all our ordinal numbers except 'second,' and that is Latin.

d. Nearly all the words which have been earliest used by us, and which have therefore the strongest association with the pleasant memories of our youth, are of Anglo-Saxon origin. This rule follows from the preceding; but it is important, both because it accounts in some measure for the power such words have over us, and because it suggests in an agreeable way how these words may be recalled. Use the words you first learnt, the words that fell from the lips most dear to you, the words that bring up the thought of childhood and home, and you will unconsciously speak in good Saxon.

e. Most of the objects which occupy our practical reason, in common life, take their names from the Anglo-Saxon. It is the language of business, of the shop, of the market, of the street, of the farm. We 'sell' and 'buy'; we find things 'cheap' or

\* Sir Henry Rogers' paper on 'The English Language,' Edin. Rev. October, 1839.

<sup>b</sup> Some regard 'one' as classic; but the same form exists in the Gothic tongues.

'dear'; we 'plow' and 'sow'; we grow 'rich' or 'poor,' as our fathers did; and they have left us words to describe the whole. This is the 'market-English' of many of our popular writers, from Bunyan downwards.

f. Nearly all words in our national proverbs, the utterances of 'the wisdom of the many set forth by the wit of one,' 'the hob-nailed philosophy of the people,' are from the Anglo-Saxon.

g. From the same source comes most of the language of invective, humour, satire, and colloquial pleasantry. It is often pungent, sometimes offensive, nearly always forcible and impressive: as 'gawky,' 'grim,' 'lazy,' 'sly,' 'shabby,' 'trash,' 'shams,' etc.

All these rules are not immediately available for grave composition, but most of them are; and those that are not are still of value, because explaining the secret of idiomatic and effective speech.

20. Style, it is well known, is most vivid, impressive, and picturesque, in proportion as it deals in particulars. A picturesque style—what as to words. The same excellence belongs, it will be seen, to a style that is rich in Anglo-Saxon terms. But while Anglo-Saxon gives us words that are more specific and picturesque, words of classic origin have often the advantage of brevity, and, where the ideas are abstract, of clearness. For example, a book handling any subject is a 'tractate,' 'tract,' and 'treatise'; what belongs to a house is 'domestic'; what hangs with the point directly downwards is 'perpendicular'; what belongs to the groundwork of a thing is 'fundamental'; the form of a thing in the mind is an 'idea'; what is easy to be carried is 'portable'; what is hard to be done is 'difficult.'

The advantage of brevity in all these cases is with the classic word. Similarly, 'essence,' 'impenetrability,' 'immortality,' etc., are words briefer and clearer than any corresponding Anglo-Saxon forms; and as 'abstracts' they call attention to the qualities they indicate as completely as do Anglo-Saxon specific names to the individual things they represent. Hence the importance of a mixed style: partly Anglo-Saxon, partly classical. We particularize and define things in Anglo-Saxon; we generalize and define abstractions in words of classic origin.

21. If the proportion of Anglo-Saxon words in modern English be reckoned at 25-40ths or 5-8ths of the whole, English words of Latin origin, either directly so, or indirectly, *through the* —their number, how classified. *French.*

These ten thousand words may be classified on different principles, historically, or logically, or etymologically ; *i.e.* in answer to the following questions : When were they introduced ? What objects or acts do they describe ? From what roots do they come ; or what forms do they assume ?

22. *Historically*, words in English, of Latin origin, are of four *Historically.* classes :—

1. Those that belong to the period of Julius Cæsar and his successors, down to the close of the Roman rule in Britain. They are such as 'Castrum,' 'Castra' (in Chester, Doncaster, Lancaster, Colchester, Chesterton, Exeter, Manchester, etc.) ; 'Coln' (in Lincoln), from Colonia ; 'Pons' (as in Pontefract, Ponteland, etc.) ; 'Portus' (as in Bridport) ; 'Street' (as in Watling Street, Stretton), from strata. Nearly all refer to military affairs or stations.

2. Those that belong to the period of the Christian Saxons, being introduced chiefly by Augustine and his successors. They are mainly ecclesiastical : as, 'calic' (chalice) ; 'candle' ; 'cloister' (claustrum) ; 'mass' (missa) ; 'minster' (monasterium), 'York minster,' 'Leominster,' etc. ; 'monk' (monachus) ; 'pall' (pallium) ; 'provost' (præpositus), etc.

It is an interesting fact that the Anglo-Saxon terms for many of the doctrines and rites of Christianity are older than the corresponding words of Latin origin : one proof, among others, of the existence and purity of an early British church.

For 'baptize,'	the Anglo-Saxon was	'fullian,'	to perfect, to
			make full, to purify.
„ 'synagogue,'	„	„	'gesamnung,' a con-
			gregation.
„ 'resurrection,'	„	„	'ærist,' uprising.
„ 'disciple,'	„	„	'leorning cniht,' a
			learning knight.



For 'parable,' the Anglo-Saxon was 'bīspel' (beispiel, Ger.), an example.  
 „ 'repentance,' „ „ 'dædbotnes,' an amends-deed-doing.

3. Those that belong to the interval between the battle of Hastings (A.D. 1066) and the revival of letters. These originated chiefly with the monks, and were used at the universities, and in courts of law.

4. Those that have been introduced since the revival of letters to the present time. These are of all kinds. Some retain their original form and inflexion in the plural; an evidence that they are not yet naturalized. Most, however, have become thoroughly incorporated into our language, and number their offspring or connexions by thousands.

Many of the later terms of Greek and Latin origin superseded old Saxon words:—

'Hydrophobia' took the place of 'wæter fyrhtnys' (water fright);

'Dropsy' of 'wæter-ael' (water-ail);

'Geometry' of 'eorth-gemet' (earth-measuring);

'Arithmetician' of 'gerim-craftig' (crafty in numbers);

'Agriculturist' of 'eorthling'; 'Parliament' of 'Witan-gemot.'

In some of these cases the change is for the worse.

23. If it were worth while to arrange the words of Latin origin according as they name natural objects, military and ecclesiastical affairs, abstract ideas, or general acts or states, as distinguished from particular acts or states, we should have a *logical* arrangement of them. This indeed is done, in a large measure, to our hand, in Dr. Roget's 'Thesaurus of English Words and Phrases.' It is obvious, on the mere opening of that book, that most of our abstract terms are taken from the Latin.

24. It was said above that we receive Latin words '*indirectly through the French*,' an expression that needs to be explained.  
 Words of Latin origin received through the French. Italian, French, and Spanish are all, for the most part, forms of modern Latin; allied to the old Latin as

Romaic is to ancient Greek, as modern German is to the old High German, or as modern English is to the Anglo-Saxon.

25. With the armies of Italy, the ancient language overran the greater part of the Roman world. Everywhere it overlaid the original tongues, or quietly grafted itself upon them. In *Spain*, for example, it mixed and blended with Celtiberic dialects; *i.e.* dialects allied to the Keltic and to the modern Biscayan—Spanish and Portuguese were the results. In *France* it found dialects of a Keltic stock, and after a long history formed French. The process began in the days of the Republic, and was widely extended throughout all Gaul by the time of Julius Cæsar.

This French language assumed ultimately three, or even four, forms: the French of Central France; the French of the Grisons in Switzerland, called the Romanese; the French of the south of France, a district early colonized by the Romans—this dialect is called the Provençal, or *Langue d'Oc*, and is closely allied to the Spanish as spoken on the other side of the Pyrenees; and the French of Normandy. Northern France was occupied in part by the friends of Clovis and Charlemagne, who were mostly Germans, and in part by the northmen who joined the standard of Rollo. These last were chiefly Scandinavians, and the language which they helped to form and modify, though fundamentally French, *i.e.* Keltic-Latin—had both German and Scandinavian elements. It is known in history as the *Langue d'Oyl*, or Norman-French; and is indeed the parent of modern French speech.

The Provençal dialect was the first modern language (except Anglo-Saxon) that could boast of a literature of its own. The Gospels were translated into it in the twelfth century; and its poets, under the name of troubadours, were found in every court and camp of Europe.

The Norman-French was the language of William the Conqueror and his knights. That conquest, and independent causes at work before and after it, gave Norman-French great influence in England: while the songs of the troubadours, and the intercourse of our nobility with members of the house and court of Aquitaine, then ruling in the south of France, aided the Provençal in superseding, or in enriching, at all events, the rough Anglo-Saxon speech. In fact, we owe

to the Anglo-Norman, or to the Latin through it, most of the terms that describe the military system of the middle ages, many of our law terms, and others belonging to poetry and art, as 'duke,' 'count,' 'chivalry,' 'homage,' 'service,' 'villein,' etc. To other dialects of France—i. e. to the Latin through them—we owe many other words, in all departments of thought.

26. It is not always easy to tell when English words have come indirectly through the French: but nouns in *-our*, through the French may be known. *-ier*, *-chre*, and *-eer*; adjectives in *-que* (as 'ardour,' 'cavalier,' 'sepulchre,' 'auctioneer'; 'oblique,' 'unique'); and words beginning with counter-, pur-, and sur-, ('counteract,' 'purpose,' 'surprise,') belong to this class: and generally, if words of classic origin are greatly altered in the English spelling, it may be presumed that they have reached us through the French: as 'people,' from *populous*, *Fr.* *peuple*; 'fealty,' from *fidelitas*, *féalté*; 'blame,' from *blasphemare*; 'pursue,' from *persequor*, *Fr.* *poursuivre*; 'royalty,' from *regalitas*, *Fr.* *royauté*; 'deign,' from *dignor*; 'feat,' from *facio*; 'ally,' from *adligo*; 'manure,' from *manus* and *opus*, *Fr.* *main œuvre*, literally, cultivation by hand labour, etc.\*

\* The student may feel an interest in examining the following:—

'Avalanche' is *ad vallem*; what rushes to the vale.

'Address,' 'dress,' is from *dirigere*, through the Italian *drizzare*; what makes straight.

'Balance' is *bi*-(two) *lanx*; a scale.

'Cash,' 'case,' is *capsa*, from *capio*; *Fr.* *caisse* (though some refer it to the Portuguese *caxa*).

'Chamberlain' is from *camera*; *Fr.* *chambre*.

'Costume,' 'custom,' is from *consuetudo*; *Fr.* *coutume*.

'Couch' is from *collocare*; *Fr.* *coucher*.

'Coverlet' is *cooperire lectus*; *Fr.* *couvre lit* (bed).

'Curfew' is from *cooperire* and *focus*; *Fr.* *couvre feu*.

'Dandelion' from *dens* and *leo*, through the *Fr.*

'Delight' is from *deliciae*; *Fr.* *délice*.

'Damage' is from *damnum*; *Fr.* *dommage*.

'Donjon' is *in dominium*, *dominium*.

'Environs' is from *gyrus*, a circle; *gyrare*, *Fr.* *virer*; to go round, 'to ever.'

'Esquire,' 'equerry,' from *scutum*, a shield; hence *scutage*, *scutcheon*.

'Friar' is from *frater*; *Fr.* *frère*.

'Gin,' Geneva is *Juniper* (the berry used to give it flavour); *Fr.* *Genièvre*.

'Gaol,' 'jail,' is from *cavea* (a cage); *gabia*, *gabiola*, *Mediæval Latin*; *Fr.* *geôle*, *gaol*.

'Goal,' from *caulis* (a stem or pole put up at the end of the course); *Fr.* *gaulc*.

'Hauteur' is from *altus*, *haut* (so *autre* from *alter*).

'Impair' is from *peior*, *pire*, worse; *Fr.* *empirer*.

'Invoice,' *envoy*, *voyage*, are from *via*.

'Lieutenant' is from *locus* and *teneo*; *Fr.* *lieu*.

'Meagre' is from 'macer,' thin, *maigre*.

'Mushroom' is from *muscus* (moss), *mousseron*, or from *mousser*, to puff.

'Mortise' is from *mordeo*, to bite.

'Nuisance' is from *noceo*, to hurt.

'Ostrich' is from *avis struthio*; *Fr.* *autruche*.

27. *Etymologically*, words of Latin origin may be placed under Etymologi- their respective roots ; or if *imperfectly naturalized*, cally, ac- and retaining therefore their own plural forms, they cording to their roots may be placed under the declensions to which they originally belong. This last classification would include Nouns only ; and only such Nouns as are not thoroughly incorporated.

Words of Latin origin placed under their respective roots will be found in the notes at the end of this chapter. Words imperfectly naturalized are such as the following :—

Class I. Words which form their plurals by changing the last syllable.

- a. *a* into *æ* : as, \**formul-a, æ* ; *lamin-a, æ* ; *larv-a, æ* ; *nebul-a, æ* ; *scori-a, æ*.
- b. *us* into *i* : as, *calcul-us, i* ; *convolvul-us, i* ; *foc-us, i* ; \**geni-us, i* ; *mag-us, i* ; *polyp-us, i* ; *radi-us, i* ; *stimul-us, i* ; etc.
- c. *um* into *a* : as, *animalcul-um, a* ; *arcan-um, a* ; *dat-um, a* ; *desiderat-um, a* ; *empori-um, a* ; *errat-um, a* ; *medi-um, a* ; *memorand-um, a* ; *moment-um, a* ; \**premi-um, a* ; *scholi-um, a* ; *specul-um, a* ; *strat-um, a* ; etc.
- d. *is* into *es* : as, *amanuens-is, amanuenses* ; *analys-is, es* ; *ax-is, es* ; *bas-is, es* ; *cris-is, es* ; *ellips-is, es* ; *hypothes-is, es* ; *parenthes-is, es* ; *thes-is, es* ; etc.

Class II. Words which have the same form in the singular and the plural, as—

Apparatus, impetus, congeries, series, species, superficies.

'Preach' is from *prædicare, prêcher*.

'Quarantine' and 'squadron' are from *quadraginta, and quatuor*.

'Raisin' is from *racemus, a grape*.

'Poison,' 'pottage,' are from *poto, to drink, and potio, Fr. poison*.

'Parapet' is from *para* and *pectus, a breast-work*.

'Route,' 'rote,' 'routine,' are from *rota, a wheel*.

'Surplice' is from *super* and *pellis, an over skin* ; hence *peltry, etc*.

'Savage' is from *silva, sauvage*.

'Soldier' is from *solidus, a piece of coin given as pay* ; *Fr. soldat*.

'Tissue' is from *texo, to weave*.

'Tinsel' is from *scintilla, étincelle, a spark*.

'Toilette' is from *tela, a thread* ; hence *toille, linen*.

'Usher' is from *Ostiarus (a door-keeper), 'huissier'*.

'Vegetable' is from *vigeo, to grow*.

'Venison' from *venor, to hunt*.

'Volley' is from *volo, to fly*.

These examples do not always give the intermediate stages of the process. Besides the interest connected with them, they illustrate very well the changes which the French is apt to make in the various words which it imports from foreign tongues.

Class III. Words forming the plural by means of an additional syllable, as—

\* Append-ix, ices ; cal-yx, ices ; \* ind-ex, ices ; rad-ix, ices ; vort-ex, ices ; etc.

The words marked thus (\*) have each a second or English plural : geniuses, præmiums, indexes, appendixes ; and others are seeking a like privilege. Such double plurals are an evidence that the words are naturalized, though retaining proof of their alien origin : when naturalized, they are immediately entrusted (in most cases) with double duties : genii, are 'spirits ;' 'geniuses,' are men of genius ; 'præmiums' are paid on policies of insurance ; præmia are rewards of diligence or skill.

28. We have still to account for 5-40ths or 1-8th of the words of our language ; five thousand in all. These are Other elements. most miscellaneous in origin, and of very different degrees of importance.

✓ The first place is due to the Keltic ; in its twofold division of

3. Ancient British, represented by modern Welsh, Celtic. Cornish, and Breton, and of Gaelic, represented by the Three Irish and Scotch Gaelic, and by the Manx of the classes of Celtic words. Isle of Man.

The Keltic elements of modern English may be divided into three classes :

✓ (a.) Those that were handed down from the *original Kelts* of Britain, and now form a part of our tongue. This class includes—

Names of places beginning with ABER (the mouth of a river or harbour), as 'Aber-brothwick' (Arbroath), 'Aber-wick' (Berwick), 'Aber-ystwith ;' with CAER (a fort or town), as 'Caerleon,' 'Carlisle,' 'Caer-caradoch ;' with DUN (a hill, or fort on a hill), the 'Downs,' 'Dunbarton,' 'Huntingdon ;' with LIN (a deep pool), 'Linthgow,' 'Cora-linn,' 'Lynn' (first 'Bishop's Lynn,' and since Henry the Eighth's day 'King's Lynn') ; with LLANN (a church), 'Llandaff,' 'Launceston' (i.e. of Stephen) ; with TRE (a town), 'Coventry' (town of the convent), 'Oswestry' (of St. Oswald), 'Daventry' (i.e., the town near the *two Avons*.<sup>a</sup>

<sup>a</sup> The following also are common in English, Scotch, or in Irish names, and

are Keltic words : AUCHIN (a field) ; ARD, or AIRD (high, a hill or a promon-



There are also reckoned among original Keltic elements :

A few names common in provincial dialects : as, Gwlanen (Herefordshire) Flannel ;

And some Nouns common in the current language ; of which Mr. Garnett reckons between thirty and forty. Among these are the following :—

Basgawd	basket.	Grual	gruel.
Botwn	button.	Gwald	welt.
Clwt	clout.	Gwn	gown.
Crog	crook.	Masg	mesh.
Cyln, Cyl	kiln or kill.	Mop	mop.
Darn	darn.	Rhail	rail.
Ffleam	fleam.	Rhasg	rasher.
Ffynnell	funnel.	Size	glue.
Gefyn	fetters, gyves.	Tack	tackle.

In addition to these, some other words have been traced to the Keltic by later inquirers ; as ‘coat,’ ‘cart,’ ‘pranks’ (tricks), ‘happy’ (hap, chance), ‘pert’ (spruce, insolent). ‘Balderdash’ (idle prating) and ‘sham’ (a deceit) are from the same source.\*

△ (b.) Those of late introduction ; true Keltic words, but not original constituents of our tongue : as—

‘Flannel,’ ‘tartan,’ ‘plaid,’ ‘kilt,’ ‘clan,’ ‘reel.’

5 (c.) Those that have come to us from the Keltic, but through some other tongue, Latin or Norman-French : as, ‘Druid,’ ‘bard.’

On the whole, the influence of the Keltic on the English tongue has not been by any means so great as might have been supposed. Its influence on our grammar is even less than on our vocabulary.

tory) ; BAL (a village) ; BEN, or PEN (a mountain) ; BLAIR (a field, clear of wood) ; BOTTOM (Anglo-Saxon ‘botm’), a valley or low ground, common in Sussex, and in many proper names ; BRAE (a hilly, rough piece of land) ; CAIRN (a heap of stones, a rocky hill) ; COMB, or COMP (the low part of a valley), ‘Compton,’ ‘Appeldurcomb’ ; CRAIG, CARRICK, CRICK (a craggy hill) ; CUL (the back, or

high part) ; GLEN (a narrow valley) ; KILL (a cell, chapel, or burying-ground, as Cl-oseburn, cella osburni) ; KIN, or KEN, or CHIN (a cape, or head—Kent) ; INCH, or ENNIS (an island) ; INVER (mouth of a river, land fit for tillage) ; ROS (a promontory of peninsula) ; STRATH (a broad valley).

\* Mr. Davies, in ‘Transactions of Philol. Soc. for 1855.’

29. The Danish or Norse element of our language was introduced in part by the frequent visits to the North  
 4. Danish  
 clement. coasts of Britain, especially of the Norsemen, and in part by the influence of Canute and his companions.

Words of this class are not easily determined.

The following are mentioned by Mr. Garnett : Philol. Trans., vol. i. Mr. Coleridge has added others, as given below.

'By' is the Norse for town ; as it is also Saxon.

In '*Whitby*' and '*Derby*' it is Norse, for both towns had other Saxon names.

The termination 'son' appended to names is Norse : 'Swainson' (Sweyn-Sen), 'Ericson,' 'Andersen,' etc.

'Ulf,' or 'Ulph,' found in proper names, is Norse for wolf.

Proper names formed from names of animals are common, it may be added, in many languages. 'Wolf,' 'Guelph' (the same word), 'Ethelwulf' (the noble wolf), 'Fitz-urse' (the Norman-French form), 'Orsini' (the Italian form), are examples akin to the 'Ulph' of the Norse. Similar forms are 'Runjeet Singh' (Tiger), 'Leonard,' 'Bernard,' 'Everard' (Great Boar), 'Ormsby' (Worm), 'Hippocrates,' 'Phil-ip,' 'Horsa,' 'Horsman,' 'Chevalier,' 'Capel,' 'Keppel' (Caballus), etc.

'At' (i.e. *to*, as a sign of the Inf.) common in Westmoreland : and the following words found in Northern dialects.

Din noise. Gar make. Ket anything nasty.

Force waterfall. Gill ravine. Lile little.

Mr. Coleridge adds, 'bait,' 'bray,' 'dish,' 'dock,' 'doze,' 'dwell,' 'flimsy,' 'fling,' 'gust,' 'ransack,' 'rap,' 'whim.'

30. Greek words are in number and importance greater than  
 5. Greek ele- either of the two last named elements. They are  
 ment classed either completely incorporated with our language, or,  
 according to like some Latin words, retain their own plurals :  
 its dec. an evidence of imperfect incorporation.

Of these last, there are two classes.

(a.) Words in 'on' making their plural in a :

Apheli-on, a ;

Criteri-on, a ;

Automat-on, a ;

Phænomen-on, a.

(b.) Words in 'a' or 's,' that form the plural in a or s, but re-inserting a syllable that has been struck out in the singular :

Dogma, dogmata (root form, dogmat); miasma-ta, lemma-ta, canthari-s, des; chrysalis, des; tripod-s, des.

31. From the *Hebrew*, we take 'ephod,' and 'cabala,' and 'seraph-im,' and 'cherub-im,' and 'amen.' To the <sup>6.</sup> *Miscellaneous elements.* *Arabic*, we are indebted for 'admiral,' 'alchemy,' 'algebra,' 'almanack,' 'elixir,' 'talisman,' 'zero,' and 'zenith,' besides the names of several animals and of articles of merchandize; 'giraffe,' 'gazelle;' 'coffee' and 'sugar,' 'lemon' and 'jasmine,' 'sherbet' and 'syrup,' 'sofas' and 'mattresses,' 'mummies,' and 'sultans,' and 'pashas,' and 'assassins,' and 'caffres.' From the *Persian*, we have received 'caravans' and 'dervishes;' 'scarlet' and 'azure' and 'lilac.' From the *Turkish*, 'scimitars' and 'divans' and 'janissaries;' 'dragoman' and 'chouse'—the last, from the name of an officer of the Turkish Embassy, who cheated London merchants to a large amount, in the time of James I. From the *Chinese*, 'gongs,' 'Nankin,' and 'Bohea' and 'Hyson' and 'Congou.' From the *Malay*, we get 'bantam' and 'sago' and 'gamboge' and 'shaddock.' From *India*, 'calico,' 'chintz,' and 'muslin,' 'toddy,' 'curry,' and 'lac.' From *Polynesia*, 'taboo' and 'tattoo.' From the *West Indies*, 'tobacco' and 'potatoes' and 'maize' and 'hurricanes.' From *North America*, 'squaw' and 'wigwam' and 'pemmican.' From *South America*, 'hammock' and 'jerked beef.' From *Italy*, come 'banditti' and 'charlatans' and 'pantaloons' and 'gazettes.' From the *Spanish*, come 'mosquitoes' and 'negroes,' 'punctilios,' 'alligators,' and 'galas.' From the *Portuguese*, 'palaver,' 'coco,' 'fetish' (witchcraft), 'caste' and 'marmalade.' From the *Dutch*, 'yachts' and 'sloops' and 'schooners.' 'Ammonia' is *Egyptian*; 'cyder,' *Syrian*; 'mæander,' *Lydian*; 'paradise,' *Persian*.

32. Other naturalized English words may be traced to their origin thus: 'Tantalize' is from Tantalus and Virgil; 'herculean' from Hercules; 'philippics' from the Orations of Demosthenes against Philip of Macedon; 'hermetic' from Hermes, the Egyptian Mercury; 'lazaretto' from Lazarus, who 'sat at the rich man's gate, full of sores;' 'simony' is from the Simon who thought that the 'Holy Ghost was to be bought with money;'

\* Introduced at the time of the crusades; and taken from the name of

an intoxicating drink, made from hemp ('shash').

'dunce' we owe to Duns Scotus ; 'pasquinade' to a Roman cobbler ; 'negus' to a colonel of that name in Queen Anne's time, skilled in mixing 'strong drink ;' 'orrery' we owe to the name of the patron, an earl of Orrery and Cork ; 'spencers,' and 'broughams,' and 'dahlias,' and 'tontines,' and 'martinets,' and 'mackintoshes,' and 'd'oyleys,' and 'daguerreotypes,' and 'talbotypes,' and 'silhouettes,' all tell their own history, and bear the name of their inventors ; 'stentorian,' and 'hectoring,' and 'quixotic,' are equally clear ; 'rhodomontade' we owe to a blusterer in Boiardo ; while 'reynard' (literally 'right royal'), and 'chanticleer,' and 'bruin,' have become common names for the 'fox,' the 'cock,' and the 'bear,' ever since the publication of the 'Reinecke Fuchs,' long one of the most popular tales of Central Europe.

33. Names of places have, in the same way, originated many common names : as, 'arras,' 'bayonet,' 'bezant,' 'cherry' (Cerasus in Pontus), 'currants' (Corinth), 'copper' (Cyprus), 'cambric' (Cambray), 'cordwain' (Cordova), 'damask' and 'damson' (Damascus), 'dimity' (Damietta), 'delf' (Delft), 'ermine' (Armenian rat), 'guinea' (of *Guinea* gold), 'jalap' (Jalapa), 'magnet' (Magnesia), 'muslin' (Mussoul, in Asia Minor), 'peach' (Persia), 'parchment' (Pergamus), 'spaniel' (Spain), 'worsted' (Worstead).

34. In tracing the words of our language, there are some facts of special interest and importance.

Important facts in tracing the elements of our language. 1. It will be found, for example, that many words, radically the same, have double forms, the one from the original source, the other from the language through which the word has come to us : e.g. 'popular,' 'people ;' 'inimical,' 'enemy ;' 'secure,' 'sure ;' 'fidelity,' 'fealty ;' 'species,' 'spices' (*kinds* of aromatic drugs) ; 'blaspheme,' 'blame ;' 'tradition,' 'treason ;' 'regality,' 'royalty ;' 'hospital,' 'hotel ;' 'persecute,' 'pursue ;' 'superficies,' 'surface ;' 'faction,' 'fashion ;' 'particle,' 'parcel ;' 'potion,' 'poison ;' 'redemption,' 'ransom ;' 'oration,' 'orison.' The first of each set of these words comes directly from the Latin ; the second of each set through the French. Similarly, we have 'adamant' and 'scandal' direct from the Greek ; 'diamond' and 'slander' through the Latin ; 'desk' and 'girdle' we have from the Anglo-Saxon direct ; 'dish'

and 'kirtle' through the German. From the Anglo-Saxon 'cnaw,' we have 'know,' 'knowledge;' from the Latin form of it, gno, or no, comes 'note,' 'noble,' 'ignominy,' 'ignorant:' and from the Greek form gno, we have 'gnomon,' the face of a dial, 'gnostic,' 'diagnosis,' etc.; 'syrup,' 'sherbet,' and 'shrub,' are from the Arabic, the first through the Latin, the second through the Persian, the third through the Hindoo; so of 'episcopal' and 'bishop,' 'priest' and 'presbyter,' 'deacon' and 'diaconal.'

In all these cases we turn the double forms to the best account we can: we give to each its own meaning, and thus convert what would otherwise be an incumbrance into a help.

35. 2. Sometimes words from the same root take a double form, through accidental variations in spelling. Words varying in spelling, how turned to account. Both forms are generally preserved, and the entire meaning of the word is divided more or less fairly between them: as, 'clot,' 'clod;' 'vend,' 'vent;' a 'float,' a 'fleet;' 'sop,' 'sup,' 'soup;' 'wake,' 'watch;' 'tamper,' 'temper;' 'grit,' 'groats;' 'brat,' 'brood,' 'breed;' 'drill,' 'thrill,' 'trill;' 'burser,' 'purser;' 'snake,' 'sneak;' 'spirt,' 'sprout;' 'stud,' 'steed;' 'brake,' 'breach;' 'deal,' 'dole;' 'gulp,' 'gulph;' 'trice,' 'thrice;' 'band,' 'bond;' 'writhe,' 'wreathe;' 'lurk,' 'lurch;' 'Francis,' 'Frances;' 'Philip,' 'Phillis.'

36. 3. There is often a tendency in words of foreign origin to simulate an English form. They put on the appearance of natives, when in truth they are aliens: e.g., 'beef-eater' is from buffetier, and that from buffet, a small sideboard; 'sparrow-grass' is for asparagus; 'Jerusalem artichoke' is from the Spanish girasol, 'turning to the sun;' 'oyes,' from the Norman-French Oyez! Listen! Hear, hear! 'sweetheart' is for sweetard, i.e. one very dear; 'emerods' for hæmorrhoids; 'liquorice' is from the Greek glycyrrhiza, sweet root; 'frontispiece' is put for frontispice; 'sovereign' for sovran; 'colleague' for colleague; 'lanthorn' for lantern. 'Gooseberry' is, properly, gorse-berry; 'bridegroom' is bride-gum, one who keeps (gyman, hence guma, a man) the bride; 'Charles' wain' is the farmer's (the ceorl's) waggon; 'to run a muck' is from the Malayan amuco, a word

<sup>a</sup> Dryden and Pope.



descriptive of a man who, in a fit of frenzy, is ready to destroy any who come in his way ;\* 'night-mare' is from 'Mara,' the name of a Finland witch. (Compare Danish mare, an incubus.)

37. 4. Even when there is no tendency to conceal the foreign origin of a word, the true origin is sometimes concealed through erroneous and what may have been accidental spelling. 'Coxcomb,' e. g., should be spelt 'cockscorn;' the comb of the cock being the outward symbol of the fool's office. 'Grocer' ought to be 'grosser,' i.e., one who sells in the gross or bulk, and not in small quantities. 'Pigmy' is 'pygmy;' a thing the size of one's fist (πυγμή). 'Bran-new' is 'brand-new,' (i. e., 'burnt-new,' 'fire-new' as Shakspeare calls it). 'Scrip' should be 'script.' 'Island' should rather be 'eyland.' The derivation is 'ea' or 'ey' an isle, as in 'Anglesea' (the isle of the Angles); 'Jersey' (Cæsar's island); 'Ely' (of willows or of eels). 'Syrens' is properly 'sirens' (σειράι) from their attractive power. 'Cozen' is either a form of the German kosen to kiss (A. S. cos) to caress, or 'cousin,' from 'consanguineus.' 'Whole' is another form of 'healed,' and the 'w' conceals this connexion. 'Policy,' as indicating how affairs of state (πολιτεία) are managed, is rightly spelt; but 'policies' of insurance ought probably to have the 'll,' as derived from polliceor, to promise or assure. 'Morricedance' is the dance of the Moors (the 'Maurians' of the Prayer Book). 'Shamefaced' is 'shamefast.' 'Fancy' is 'phansy.' 'Field' is land where the trees are 'felled.' All these last words were once accurately spelt. Now their origin is concealed.<sup>b</sup>

38. 5. Many of the words, whose origin we have traced, are compounds or derivatives: they are made up of two words, or of parts of words. If language is to be pure and accurate, both the words or parts of words which are thus compounded ought to be taken from the same source. 'Criticize,' for example, is accurately formed: both parts of the word are Greek. 'Humanize' and 'civilize,' on the contrary, are inaccurately formed; the first part of each word is Latin; the latter part 'ize' is Greek.

Such words are therefore called hybrids.

Hybrids—  
Rule of Na-  
turaliza-  
tion.

These hybrids are classified thus:—

1. Saxon words with classic suffixes:

Shepherdess, wondrous, mistify.

\* D'Israeli, Curiosities of Lit.

<sup>b</sup> See Trench on Words.

2. Latin words with Greek suffixes or prefixes : realize, civilize, anti-social.
3. Compounds made up of *words* taken from different languages : Mob-o-cracy, bi-gamy, slav-o-cracy, neck-handker-chief.

Though these combinations are all exceptional, the war against hybridism must not be carried too far. Many Latin words, for example, are so thoroughly naturalized, that we never scruple to use them as natives. Hence we compare them, if Adjectives ; decline them, if Nouns ; and conjugate them, if Verbs, as if they were properly subject to all the rules of our speech. Hence we say, 'chasten' (i.e., to make chaste or holy), 'humour~~some~~, 'artful,' 'useless,' 'subscriber,' 'false~~hood~~, 'martyrdom,' 'suretish~~ip~~, 'rudeness,' 'aptness,' 'passiveness,' 'politely,' 'roundly,' not only without misgiving, but with the feeling that we are adding to the treasures of 'English undefiled.' Yet these are all hybrid forms.

Malformations of this kind are avoided by taking all the parts of a word from the same tongue.

39. A knowledge of the Etymology of words is a great help to accuracy in using them : the shade of difference in meaning being often supplied by the original root. Etymology as a help to accuracy, illustrated from nouns, adjectives, and verbs. 'Loathing' and 'hatred,' 'detestation' and 'abhorrence,' for examples, seem synonymous terms. The first, however, describes the moral dislike, or nausea, which is excited by a disagreeable object ; the second, the *hot* displeasure which even holy beings may feel against sin. 'Detestation' is the earnest dislike which compels us to *bear witness* against the thing we condemn ; while 'abhorrence' *shrinks shuddering back* from some object of terror and disgust.

40. Similarly, 'arrogant,' 'presumptuous,' 'insolent,' 'impertinent,' 'saucy,' 'rude,' seem at first nearly synonymous words. The difference between them is ascertained most easily by examining their roots. An 'arrogant' man *claims* (ad-rogo) more honour and observance than are his due : a 'presumptuous' man *takes* things *before* he has earned the right to take them ; an 'insolent' man violates the *customary* rules which society lays down to regulate the intercourse of social life : and an

'impertinent' man seeks to know or to meddle in things that do *not belong* to him : a 'saucy' man says and does stinging, pungent things, *bitter as salt* : while 'rudeness' describes the behaviour of an unlearned man, who *knows no better*.

Again, 'to implant,' 'to engraft,' 'to inculcate,' 'to instil,' 'to infuse,' are similar words ; but they differ, according to their etymology. Principles may be 'implanted' in the mind in childhood : they are 'engrafted' on an existing stock later in life : they are 'inculcated,' *trod in*, by authority, or by discipline, sometimes without taking root. Sentiments and gentler thoughts are 'instilled,' *dropping as the dew* ; or they are 'infused,' *poured in*, by more vigorous effort. 'Infused' sentiments are often more partial and less permanent than those that are 'instilled.' They are less likely to penetrate ; they often pass *over* the mind, without *pervading* it.

Similarly, 'implicate' and 'involve' are similar words, but with a marked difference. The first means to fold into a thing ; the second, to roll into it. What is folded, however, may be folded but once, or partially ; what is 'involved' is rolled many times. Hence men are said to be 'implicated' when they have taken but a small share in a transaction : they are said to be 'involved' when they are deeply concerned. Criminal charges are generally clear and soon settled : men are 'implicated' in them. Law-suits and debts are intricate and embarrassing, and those who are 'involved' find it hard to get free.

41. It must be carefully noted, however, that while 'etymology' is often an important help to the meaning of words, it is not always a safe or a sufficient guide. 'Countryman,' 'peasant,' 'swain,' 'hind,' 'rustic,' 'churl,' 'clown,' for example, are in meaning very similar words. 'Countryman' is one belonging to the country, as distinguished from the town ; 'peasant' has the same meaning, and is derived from a French root (*pays*) ; 'hind' and 'swain' are each equivalent to labourer ; 'rustics' are born and bred in the *country* ; 'churl' describes etymologically the tenant-farmer of Anglo-Saxon times ; as 'clown' describes the cultivator of the soil (*colonus*) and the early settler (colonist) in a new country. All these words, therefore, are closely allied. The first two, however, it will be noticed, are in character indifferent. 'Swain' and 'hind'

are nearly always used to designate rustic innocence; while 'churl' and 'clown' each imply the uncouth manners that too often distinguished *uncivilized* (i.e., country) life.

Nor would any one easily guess from 'arrogant' and 'presumptuous' the meaning of 'prerogative' and 'anticipation' (rogo, ante, and capio); or from 'insolent' the meaning of 'enormous' or 'immoral'; or 'demure' (norma, mores, des mœurs, good manners); or from 'sauce,' the meaning of a large 'salary' (sal). And yet the same or similar roots lie at the foundation of each set of words.

42. We may go even further. It must have been noted already that we have in our language many synonymous words derived from Saxon and classic sources, the roots having the same meaning in their respective tongues. Etymologically, therefore, such words are very much alike. And yet, in spite of etymology, these words, if in use, have different meanings, nor is it possible to interchange them: indeed they are retained, on the understanding that each does its own work. If once this understanding is broken, and two words come to mean precisely the same thing, one ceases to be current, and is soon found only in the cabinets of the curious. The following adjectives will illustrate this remark. Etymologically, those of each group are, in portions of the roots, synonymous; but a marked difference of meaning will immediately appear, when we begin to apply them.

*Birthright*: genealogical, natal, native.

*Lively, lifelike*: biological, zoological, vital, vivacious, vivid

*Kindly*: general, generic, genial.

*Kingly*: basilica, regal, royal.

*Healthy*: salutary, salubrious, sane.

*Timely*: chronic, temporary, temporal.

*Tasty*: æsthetical, gustatory.

*Motherly*: metropolitan, maternal.

*Earthy, earthly*: terrestrial (See 1 Cor. iv. 40, 47), geological.

*Woody, wooden*: sylvan, ligneous, savage.

43. Archbishop Whately notes that the variety of our language enables a sophist to assume the appearance of giving a reason, when he is in fact only repeating his assertion in words taken from another source; as when the propriety of affording to all



mankind 'an unlimited liberty of expressing their sentiments' is stated as a plea for 'freedom of speech.'

### NOTES AND ILLUSTRATIONS.

44. Select Saxon Roots ; with a few English derivatives, intended to illustrate the changes that words undergo.

ÆC, oak, acorn (O. E. oke-corne).

ÆG, egg, eyry (i. e., eggery).

ÆCER (a field), acre, 'God's Acre.'

ÆR, ere, early, erst.

BAKAN, to bake, bakster (Baxter), batch.

BANA (death-blow), bane, henbane.

BANC, a bank, bench, etc.

BAR, a boar, brawn, brawny.

BEATAN, to beat, bat, battery, battle, beetle (what strikes against?), beetling, combat, debate, abattoir (allied form through *French*).

BENDAN, to bend, bandy-legged.

BERAN, to bear, bearing, bairn, barrow, berry, brat, berth, bier, birth, burden, forbear.

BETAN, to make better, best (betest), abet (though some say from old Fr. abetter).

BEORGAN, { (to protect or bring under cover), borough, burgess,  
BURGH, a city, { burrow, bury, burglar, harbour? harbinger, one who  
provides a harbour.

BIDDAN, to bid (to pray), bidding, bead, beadsman, beadle? bode, forebode, forbid.

BIGAN or Buan, to bow (or bend), a bow; a bow for the sling, a bower (anchor), bowsprit, bow-window, 'Bight,' bough, bout, booth (see Buan), a bay, buxom (bough-some, easily bent, lively), elbow.

BINDAN, to bind, bind-weed, hopbine, bonds, bands, bound, bundle, husband (see Buan).

BITAN, to bite, bit, embitter (com. remorse), bait (a hook), bait (a horse).

BLÆC (pale), bleak, bleach (BLAC, black).

BLAWIAN, to blow (or breathe) { blow, bloom, blossom, blade, blast, blister,

BLOWAN, to blow or blossom, { bluster, bloat, blaze, blazen, blush.

BRAD, broad, broadcloth, breadth, broadside, (and perhaps) board, aboard, bread (others take this last from Bredan, to nourish).

BRECAN, to break, breakers, brake, bracken, breach, bray, brink (the edge of a broken cliff), brow, brick (a piece of burnt clay), *broccali*.

BREOWAN, { to brew, barley-bree, brewin, broth, brose, brewer.

BRUG, malt, }  
BUAN (to dwell, to till), boor, neighbour, bower (and some), husband-man (see Bindan).



- BYENAN, } to burn, burnish, brown, brunt, bronze, *brimstone*, bran-d  
BRENNAN, } new, brindled, auburn, brand-y (burnt wine).
- CEAP, to turn, to exchange or sell, cheap (East Cheap), chapman, Chip-  
ping, Chepstow, chop (and change), coup (Scotch).
- CEARCIAN, } to creak, creak, crack, crackle.  
CRACHEE, } to crack, cracket, cricket, chirp (chirk, Chaucer), screech,  
                  } shriek.
- CENNAN, } (to produce), kindred, akin, kind, kin, mankind, kindness,  
CYN, } (and by some) king (see Cunnan).
- CEORL, a churl, churlish, carle, carlin, girl (orig. of either sex, kirla).
- CLAM, a clasp or bandage, clammy (what sticks), clemmed (pinched).
- CLIFIAN, to cleave to; clay, cleaver (a piece of leather that sticks),  
claggy, cloggy.
- CLUFIAN, to cleave (or split), cleaver, cleft, cliff, clift, clove, clover  
(‘cloven leaves’).
- CRUC or Cryc, a crook, crutch, crick, creek, crotchet, croach, cricket  
(game of).
- CUNNAN (to know, to be able), can, con, cunning, ken, king, Cunning-  
ham, Coningsby, ‘canny,’ congor (from Danish form) eel; i.e., ‘king’  
of eels.
- DAEG or Day, dayspring, dawn, daisy (‘day’s eye’).
- DEOR, dear, dearth, darling, endear.
- DRAGAN, to draw, drag, draggle, drawle, dray, dredge, drudge, drain,  
draught.
- DRINCAN, drencan, to drink, drench, drown, drunkard.
- DRYGAN, to dry, drought, drug (‘dried’ plants).
- DRYPAN, to drip, drop, dribble, droop, driblet, drivel, dripping-pan.
- DEMAN (to judge), deem, doom, doomsday.
- FEDAN, to feed, food, fodder, foster- (i.e. foodster) mother.
- FENGAN (to catch), fangs, finger.
- FECH (cattle-money, comp. pecunia), fee, feudal.
- FLEOGAN, to flee, to fly, flight, flighty, fledge, flicker, fleet, flit, flutter,  
fluster, flurry, fly-catcher.
- FLOWAN, to flow, } a floe (of ice), float, flood, fleet, flotilla, flush, flot-  
FLEOTAN, to float, } sen (goods found floating).
- FOT, foot, fetter, fetlock.
- FUL, foul, fulsome, filthy, defile.
- GAN, to go, ago (time gone), gang, gangway, undergo (compare Ganges  
through Sanscrit).
- GAST, a ghost (a spirit), ghastly, aghast, gas.
- GEARD (an enclosure), } yard, garden, kirtle, girdle, ungird, girth.
- GYRDAN, to gird, }
- GLEM, a gleam, glimmer, glimpse, glow.
- GOD, good, God, gospel (good news), gossip (God-sib, i.e., akin in  
God).
- GORST (furze), gorse, *gooseberry*?

GRAFAN, to grave (or dig), engrave, the grave, groove, grove (a place hollowed out of a thicket), graft, grub.

GRAPIAN, } to grapple, gripe, grope, group (a cluster), grapnel (a small  
GRIPAN, } anchor), grape (what hangs in groups), grape-shot,  
GROPAN, } grovel.

HABBAN, to have, haft (what is held), hap (what is had), happy, happen, perhaps, behave (to have yourself, or conduct).

HÆLAN, to heal, { hale, health, hail (to wish *health*), holy (whole  
HÆL, whole, { morally), holyrood (holy cross), hallow, whole  
(rather hwhole), *wholesale*.

HAM (a dwelling), home, hamlet, names of places in -ham.

HANGIAN, to hang, hangings, hinge, hung-beef.

HEALDAN, to hold, a holding, behold (to hold in view), beholden (obliged), upholsterer, haft, halter (for holding), hilt (what is held, see Habban).

HEBBAN, } to heave (to lift), heave-offering, heaven ('the lyft'), heavy,  
HEFAN, } head (the elevated part of the body), headland, behead.

HRAETHIAN (to hasten), ready, rathe, rather.

ING (a meadow), The Ings; and names of places in -ing.

LÆDAN, to lead, leader, ladder, mislead, load- (i.e. lode-) stone.

LÆT, } (slow), late, latter, last, belated.

LÆTAN, } (to hinder), to let, lazy, laches?

LEAG (a field), lea, names in *Ley*, as Leyton, Sommerley.

LICGAN, { to lie, to lay, lair, layer, belay (to put in secret or besiege),  
LECGAN, { outlay, relay, law (laid down), lea, ley (land at rest in  
grase), ledge, ledger (the book that lies in the counting-house), low, to lower, lowlands.

LOMA (household stuff), loom, lumber?

LUF, love, beloved, 'lief.'

MAGAN (to be able, or strong), may, might, mighty, dismay (rob of might), *termagant* (a mighty woman), main (the great ocean, not bays; or the continent, not islands), mainmast, 'might and main.'

MENGAN, to mingle, among, mongrel.

MERE (a lake or sea), names in -mere, Thirlmere, etc.

PÆDH, a path, paddle, footpad, footpath.

PICAN, to pick, { picket, peak, beak, pike, pickerel (small pike), pitch.  
PIC, a point, }

REAFIAN, to rob, { bereave, rover, robber, ravenous, raven, ravin.  
REAFE (spoil), }

RECAN (to heed), reckless, to reck, to reckon.

SCACAN, to shake, shock, shocking.

SCAPAN, to shape, shapeless, 'ship-shape,' friendship, landscape.

SCEADAN, to shade, a shade, shadow, shed, sheathe.

**SCEOTAN**, to shoot, a shoot, shot, shout, shut (shoot the bolt), shutter, shuttle (what shoots the cross threads), sheet (shot out or expended), scud, undershot.

**SCERAN** (to cut, or separate), scar, scarce (cut short), scarf (a cut piece of silk), score (what is cut or marked in), share, shard (a piece of a vessel), 'sharded beetle' (having cut wings, or 'a dung beetle,' from *shard*, dung), sharp, sharper, shroud, shears, sheer (separated, clear), shire, shire-reeve, shore, short, shreds, skirt, Skerries (cut or cragged islands).

**SCUFIAN**, to shove, shovel, shuffle, scuffle, scowp? sheaf?

**SCYLAN** (to separate, distinguish), scale, a shell, scales (thin plates, or shells), scalp, scallop, shale (clay slate found in scales), skill, scull (the thin shell enclosing the brain).

**SLAGAN**, to slay (to strike), slaughter, sledge-hammer (a sledge for ice is from *slidan*), sleight (a quick stroke), sleek (beaten smooth), sly, sley (the reed that beats the wolf), sleeve (thread ready for the sley; raw, not spun).

**SLAWIAN**, to be slow, sloth, slug, sluggard, slack.

**SNICAN** (to creep), sneak, snake, snail (Dim. *snæg-el*).

**SPINNAN**, to spin, spinster, spindle, spider, homespun.

**STEAL** (a place), stall, forestall, instal, pedestal.

**STELAN**, to steal,

**STELCAN**, to go stealthily, } to stalk, stalworth (worth stealing).

**STEPAN** (to raise up), steep, steeple.

**STICIAN**, to stick, stitch, sting, stake? stickler, stock, stockade, stocks, stockfish (dried for stock or store), steak? stake, stockstill, overstock.

**STIGAN** (to ascend), stage, stair, Sty-head, storey, stirrup (rup = rope).

**STOC**, } (a place), names of places in -stock, -stow, stow-away, bestow,

**STOW**, } steward?

**STYRAN**, to steer (to govern), stern (where the ship is steered), starboard (i. e. the tiller being in the right hand of the steersman—the right side).

**SYLLAN**, to sell, sale, handsel, wholesale.

**TÆCAN**, to take, to teach, mistaken, taught, taken.

**TIDAN**, to betide (to happen), 'time and tide.'

**TREOW**, true, troth, betroth, truism.

**TREWSIAN**, to trust, trustee, entrust.

**TWA**, } two, twain, twin, twice, twelve, twenty, to twine, between,  
**TWINIAN**, } entwine.

**WANIAN** (to fail), wan, wane.

**WEALD**, to wield (or govern), wold (O. E. power), Bretwalda.

**WALD** (a wood), Weald of Kent, wold, Walt-ham.

**WER**, wary, } aware, ward (to watch, or in custody of), warden,  
**WARIAN**, to beware, } warder, wardrobe, warn, wear or weir (for saving water), warrant (a defence or authority), warren (to preserve rabbits), guard, guardian.

- WEFAN, to weave, web (what is woven), weft or woof (what crosses the warp in weaving), web-footed, and perhaps wife (one who works at the woof), woman, i.e. web or woof-man (comp. spinster), housewife.
- WEG, away,                      } wayfarer, wayward, awkward, i.e. away-ward,  
 WAUGLIAN, to wag,            } (comp. *to-ward*) to waggle, waver, waggon,  
 WEGEN, to move,            } wain, weigh (anchor), wave.
- WENAN (to think), ween, overweening.
- WISSAN, Witan (to know), wise, wisdom, wizard, witness (knowledge and evidence as known), wit, wistful (full of thought, earnest), Wit-ena-gemot.
- WISE (manner, Ger. *weise*), likewise, 'leastways.'
- WRECAN (to punish), wreak, wreck, wrack, wretched, wretch.
- WRINGAN, to wring, wrench, wrong, wrangle, wrangler.
- WYRT (root, Ger. *wurzel*), Colewort, mangel wurzel, etc.

#### 45. Select Latin roots ; with specimens of English derivatives.

- AGO, actum, to lead, drive, do, act: (often *igo* in comp.) AGIRO (frequentative form):  
 Action, agent, agile, ambiguity, coagulate, cogent, cogitate, exigency, navigate, prodigal.
- AMO, to love; amicus, a friend; inimicus:  
 Amateur, amatory, amiable, amity, enmity, inimical.
- ANGO, *anxi*, to vex, to stifle:  
 Anger, anguish, anxiety.
- ANNUS, a year, a circle:  
 Annals, anniversary, annular, annuity, biennial, millennial, super-annuate.
- APERIO, apertum, to open; co-OPERIO, to cover:  
 Aperture, April, coverture, curfew, covert, overt.
- AUDIO, to hear, to obey:  
 Audience, audit, obey (ob-audio).
- BIS, twice; Bini, two by two:  
 Binary, biscuit (twice baked), combine, bissextile, billion, balance.
- CABALLUS, a little horse:  
 Cavalry, chivalry, cavalier, chivalric, Keppel.
- CADO, casum, to fall; Cīdo in comp.:  
 Accident, cadence, cascade, case, casual, coincide, decay, deciduous, occasion, occidental.
- CÆDO, cæsum, to cut, or kill; Cīdo in comp.:  
 Cæsura, concise, decide, excise (a portion cut off as duty or a tally?), precision, regicide, suicide, incisors.
- CANDEO, to glow with heat, to be bright or white; Cendo in comp.:  
 Candor, candle, candidate (Roman aspirants to office wearing white robes), chandelier, Chandler, chaste? incense, incendiary, incentive.

**CANO**, to sing ; **CANTO** (frequent.), to sing often, to charm :

Cant, accent, canticle, canto, chanticleer, chant, enchant, recant, incantation, ratiocination, vaticinate, precentor.

**CAPIO**, captum, to take ; **CIPRO** and **CUPO** in comp. :

Accept, anticipate, capable, capsule, captive, caitiff, conceive, deceive, except, municipal, occupy, prince, principle, recipient, recover.

**CAPUT**, the head, in **Fr. CHEF** :

Cap, cape (head-land), capital, capitation, capitulate, captain, chapter, chapel, chaplain, chaplet, chaperon (originally a head-dress worn by a middle-aged lady), chieftain, decapitate, precipice, precipitate, recapitulate, achieve, corporal (caporal).

**CARUS**, dear :

Car-ess (to treat as dear), charity.

**CAUSA**, a cause, reason, lawsuit, blame.

Accuse, cause, excuse, recusant, accusative.

**CEDO**, to go, yield, stop ; **Cesso** (freq.) :

Abscess, accession, ancestry, cease, concede, decess, precedence, process.

**CERNO**, cretum, to sift, to judge or decide :

Decree, discern, discreet, secret, unconcern.

**CLARUS**, clear, shrill :

Clarify, clarion, chanticleer, declare.

**CLAUDO**, clausum, to shut, to close, finish ; **CLUDO** in comp. :

Clause, cloister, close, closet, conclude, disclose, recluse, exclude, seclusion.

**COLO**, cultum, to cultivate, culture :

Colony, coulter, agriculture, occult, auscultation.

**CURA**, care, securus, safe, **Fr. sure** :

Accurate, cure, curious, procure, proxy (procuracy), secure, sinecure, curate, assurance, curative.

**CURRO**, cursum, to run, to go swiftly :

Concourse, concur, course, currency, curricule, cursory, corsair, dis-course, excursion, incur, recur, succour.

**DICO**, to say, speak. **DICTO** (freq.) :

Addicted (in Rome one adjudged as a slave was said to be addictus), indite, interdiet, verdict, ditto (as said), index (a pointer), indicative, banditto (one given over to the ban), juridical.

**DIES**, a day, diurnus, daily (**Fr. jour**) :

Diary, diurnal, adjourn (to put off to another day), journal, journey (a day's travel), a journeyman (one hired to work by the day).

**DIGNOR**, to think worthy :

Condign, deign, dignity, disdain, indignant.

**DO**, datum, to give, to put ; **DITUM** in comp. :

Abscondo (to put oneself away), add, condition, date, deodand, edit, pardon, render (red-do, through the **Fr.**), rendezvous, traitor.



**DOLEO**, to grieve, to be troubled :

Condole, doleful, indolent (not taking 'trouble').

**DUCO**, ductum, to lead, to draw :

Aqueduct, conduit, ductile, conduce, conduct, duke, ducat (comp.), 'darcic,' 'sovereign,' a 'Napoleon'), Doge, educate, induction.

**EMO**, emptum, to take, to buy :

Exempt (bought off, or freed from onerous duty), peremptory, pro-emption, prompt, redeem, impromptu.

**ENS**, **ESSE**, being, to be :

Absent, essence, entity, interest, present, representative.

**EO**, itur, to go ; **IENS**, going (Saxon higan, Ire) :

Ambition (a going round to solicit favours, or to accomplish a purpose), count (com-es), eyre (iter), circuit, obituary, perish, preterit, sedition, transit, trance.

**EXTERNIS**, outward, strange :

Exterior, extreme (from sup.), strange (through the French).

**FACIO**, factum, to make, or do (fait, participle, Fr.) : **FICIO** in comp. ; facies, the form, the face :

Artifice, effect, benefice, confection, defeat, deficient, deface, facetious, fact, faction, fashion, feasible, feat, feature, forfeit (to lose by doing), infectious, officer, perfect, profit, refectory, superficial, surface, sufficient, sacrifice, difficult, façade.

**FERO LATUM**, to bear, carry, bring :

Circumference, collate, confer, defer, differ, dilatory, ferry, fertile, indifferent, legislator, oblation, prelate, proffer, refer, relate, suffer, superlative, lucifer, transfer, vociferate.

**FOLIUM**, a leaf, or sheet :

Foil, folio, portfolio, trefoil (three-leaved clover).

**FONS**, a fountain :

Font, fount.

**FOR**, fari, to speak ; **FATUM**, speaking :

Affable, fable, fate, fatal, ineffable, infant, nefarious, preface, Infanta.

**FIDES**, faith, trust ; **FIDO** (Fr. fier), to trust :

Affiance, affidavit, confidant, defy, infidel, perfidy, fealty.

**FRANGO**, fractum, to break :

Fragile, frail, fringe, irrefragable, ospray (ossifraga, bone-breaker, a kind of eagle), refractory, suffrage, saxifrage.

**FUNDO**, fusum, to pour, to melt :

Confound, confusion, diffuse, foundry, refund, profuse, suffusion.

**GENUS**, a kind ; **Gens**, a race ; **Geno**, gigno, to beget :

Congenial, generous (having family or rank), genius, genteel, gentle, gentile, gentry, genuine, ingenious, ingenuous, degeneracy, progeny, regeneration, indigenous.

**GRADUS**, a step ; **GRADIOR**, **GRESSUS**, to step, or go :

Grade, gradual, gradient, graduate, aggressor, congress, degrade, degree, digress, ingredient, retrograde, transgress.

**GRATIA**, favour, free gift ; in pl., thanks :

Gratis, gratitude, gratuity, gracious, grateful, gratify, congratulate, disgrace, ingratiate.

**GRAVIS**, heavy, severe, troubled :

Grave, aggravate, aggrieve, grief.

**GREGX**, gregis, a flock :

Aggregate, congregation, egregious, gregarious.

**HABEO**, to have ; **HABITO** (freq.), to have often, and to dwell (A. S. habban) ; **Debeo** (dehabeo), to owe ; **Habilis**, able ; **Debilis**, weak :

Ability, debenture, debit, debt, deshabelle, devoir (both through Fr.), exhibition, habit, habiliments, inhabitant, prohibit.

**HOSPES**, a host, or a guest :

Hospitable, hospital, hotel, spital, host, hostler.

**JACIO**, jactum, to throw (**JICIO** in comp.) ; **Jaculor** (intensive), to hurl :

Abject, adjective, conjecture, dejection, ejaculate, interjection, objection, projectile, jet (through Fr.), jetty, jut out.

**JUNGO**, junctum, to join (joindre, Fr.) :

Adjunct, conjoin, conjunction, enjoin, joiner, joint, jointure, juncture, junto, rejoinder, subjunctive.

**LEGO**, to send as representative, to bequeath :

Allege (to send as a plea), colleague, college (or both from ligo), delegate, legacy, legation.

**LEGO**, to gather, choose, read ; **Ligo** in comp. :

Collect, diligent, elect, eligible, intellect, lecture, legend, legible, neglect, predilection, recollect, sacrilege, select.

**LEVO**, to lighten, to raise, to lift ; **LEVIS**, light, easy :

Alleviate, elevate, levee (an early morning gathering), lever, levant (the sun-rising, or east of the Mediterranean), levy, levity, relevant, relief, relieve (the raised part of a figure in sculpture).

**LIGO**, to bind, to tie (lier, Fr.) :

Alliegance, league, liege (vassal or sovereign), ligament, ally (Fr.), obligation, obligato (a piece of music bound to one instrument), religion (binding again to God), or from relego, to think again.

**LOCUS**, a place :

Locale, local, couch (collocare), lieutenant, purlieus, locomotive.

**LVO**, to wash, diluvium, a deluge :

Ablution, alluvial (washed to a place by a stream), deluge, dilute, diluvial (made by or pertaining to a flood), pollute (pro- or per-luo) ?

**MANEO**, mansum, to stay, to abide :

Manse, mansion, permanent, remnant (rémanent), remain.

**MANUS**, a hand :

*Amanuensis*, emancipate, legerdemain, maintain (*teneo*), manage, manoeuvre ('opus,' œuvre, Fr.), manure, mortmain, quadrumanous.

**MERCOR**, to buy, to trade ; **MERX**, merchandise :

Commerce, market, mercenary, mercer, merchant, mercantile.

**MINUO**, to lessen :

Minor, minuet, minute, minute, mite, minim, diminish.

**MITTO**, *missum*, to send :

Admit, commissary, committee, demise (a handing down, and so death), dismiss, intermit, intromit (to meddle with), mass, mittimus, mission, permit, premiss, premises (houses or lands), promise, remittance, omission, submission, surmise, message (through Fr.).

**MODUS**, a measure ; **Moderor**, to limit, commodus, convenient :

Commodity, incommode, model, moderate, modesty, modify.

**MOVEO**, *motum*, to move ; **Mobilis**, easily moved :

Commotion, mob, moment, mote, remove, remote.

**MORDEO**, *morsum*, to bite :

Mordant, morsel, remorse.

**MUNUS**, a gift, a station or office ; **Immunis**, free from duty :

Common, commune, commonalty, community, excommunicate, immunity, munificent, remunerate.

**NASCOR**, *natus*, to be born :

Nascent, innate, nation, nature, native, cognate, preternatural.

**NAVIS**, a ship (*navis*, Gr.) ; **NAVITA**, a sailor ; **Nav-igo**, to sail a ship :

Aeronaut, naval, navigate, navy, nautical, nautilus, nausea.

**NOCEO**, to hurt :

Innocent, noxious, nuisance, noisome (through Fr.).

**NORMA**, a rule :

Abnormal, enormous, normal.

**NOSCO**, *notum*, to know (*NITUM* in comp.) ; **Nobilis**, worthy to be known :

Cognition, denote, nobility, noblesse (Fr.), note, notary, notice, notion, connoisseur (Fr.), incognito, recognizance, reconnoitre.

**OLEO**, *olitum* (or *oletum ultum*), to grow, to smell :

Abolish, adult, obsolete, olfactory, redolent, prolific, proletarian.

**OMEN**, a sign, an omen :

Abominate, ominous.

**ORIOR**, *ortus*, to arise ; **ORIGO**, a rising or source :

Oriental, original, abortive, aboriginal.

**OS**, *oris*, the mouth ; **Oro**, *oratum*, to speak, to pray ; *oraculum* :

Adore, inexorable, oracle, oration, orison, oral, orifice, oscillate.

**PANDO**, *passum*, to spread :

Pace, compass, compasses, expanse, passage, passenger, trespass,

**PANIS**, bread :

Accompany ? companion ? panada, pantry, panniers, appanage.

**PANNUS**, a piece or patch of cloth :

Pane, pannel, empannel (to enrol on a panel as jurors).

**PAR**, like, equal :

Pair, peer, peerless, parity, disparage, nonpareil, an umpire (i. e., a nonpair) ?

**PARIO**, partum, to bring forth :

Parent, parturient, oviparous (ovum, an egg), viper (i. e., vivipar).

**PARO**, paratum, to get ready :

Apparatus, apparel, parade, prepare, reparation, sever (from separo).

**PARS**, a part or share ; **PARTIOR**, to divide ; **Portio**, a share :

Depart, partial, parcel, particle, particular, parse, partner, proportion.

**PASCO**, pastum, to feed :

Antepast, pastor, pasture, repast.

**PAX**, pacis, peace :

Appease, pacify, peace.

**PENDEO**, pensum, to hang ; **Perpendiculum**, a plumb line :

Independent, pendulum, perpendicular, suspense, propense, pennant.

**PENDO**, pensum, to weigh, to ponder, to hang (in composition trans., as pendeo is intrans.) (Fr., penser, to think) :

Appendix, compensate, dispense, expend, equipoise (through Fr.), pensive, pansy, indispensable, stipend, prepense, pension.

**PES**, pedis, a foot :

Biped, etc., expedite, impediment, expedient, centipede, pedal, impeach (Fr., from Impedire), pediment, cap-à-pie (head to foot).

**PISCIS**, a fish :

Piscatorial, porpoise (i. e., porc pisce, 'poisson,' Fr.), grampus (i. e., grand poisson).

**PETO**, petitum, to seek, to ask :

Appetency, compete, impetuous, petition, petulant (freq. form), repeat.

**PILO**, to heap, to condense, to plunder :

Compile, pilfer, pillage.

**PILA**, a pillar, a ball :

Pile, pilaster, pillar, pellet, pelt.

**PLANGO**, to beat, to lament ; **plaindre** (Fr.), to lament :

Complain, plaint, plaintiff, plaintive.

**PLAUDO**, to strike, to praise by clapping (**PLODO** in comp.) :

Applaud, explode, plaudits, plausible.

**PLICO**, to bend, fold, knit ; **PLECTO**, plexum, to twine, weave, knit :

Accomplice, apply, applicant, complex, double (du-plex), explicit, implicit, pliant, pliers, reply, simple, supplicate, supple, triple.

**POLIO**, to polish :

Polished, polite, interpolate.

**POMUM**, an apple :

Pomaceous, pomegranate, pommel.

**PONO**, to put, place, lay :

Compos -t, -itor, composure, deponent, deposit, depôt, expose, expound, post, pose, postage, positive, provost, purpose, repose, suppose, etc.

**PONS**, a bridge :

Pontiff, \* pontoon, pontage.

**PORCUS**, a pig :

Pork, porcupine, porpoise.

**PORTUS**, a harbour ; **IMPORTUNUS**, vexed, troublesome, without harbour ;

**OPPORTUNUS**, near a harbour, convenient :

Importunate, importunity, opportune.

**POSSE**, to be able ; **Potens**, able :

Possible, potent, potential, puissance, impotent, plenipotentary.

**PRETIUM**, a price :

Precious, price, to prize, praise, appraise, depreciate, inappreciable.

**PREHENDO**, prehensum (Fr. prendre, pris), to take, to seize :

Apprehend, apprentice, apprise, enterprise, prison, prize (taken),  
reprieve, reprisal, reprehend, surprise, &c.

**PRIMUS**, first (Fr. premier) :

Premier, primary, primate, prime, primer (a first book), principle,  
prince, principal.

**PROPE** (Fr. proche), near ; **Proximus**, nearest :

Approach, approximate, propitious (near to aid), propitiate, proximity.

**PROPRIUS**, one's own, peculiar :

Appropriate, property, propriety.

**PUGNUS**, a fist :

Pugilist, pugnacious, impugn, repugnant.

**PUNGO**, punctum (Fr. poindre, poignant), to prick, to mark with a point :

Compunction, expunge, poignant, point, punch, punctilio, punctual, pungent.

**PUNIO**, to punish (allied to *Pœna*) :

Impunity, punitive, penal, penalty, penitence, repent, subpœna, pain.

**PUTO**, putatum, to cut, to think, to reckon :

Account (accompt), amputate, compute, depute (P), discount, reputation.

**QUÆRO**, quæsitum, to seek :

Acquire, conquer, disquisition, exquisite, inquest, inquisition, perquisite, query, question, require, etc.

\* Supposed to be so called from the Roman Pontifex making a yearly

sacrifice on the Sublician bridge.



**QUATTOR**, four ; **QUADRA**, a square :

Quadrant, quadratic, quadrille, quadrumanous, quarantine, quart, and  
-er, -ern, quarters, quarto, squadron, square.

**QUIES**, rest :

Acquiesce, quiet, quiescence, requiem.

**RADO**, rasum, to shave, to scrape :

Rase, erase, razor.

**RANCEO**, to be stale or sour, to be rank :

Rancid, rancour, rankle.

**RAPIO**, raptum, to snatch :

Rapid, rapine, rapture, ravish, enrapture, surreptitious.

**REGO**, rectum, to rule (*Rigo* in comp.) :

Correct, direct, incorrigible, regal, royal, region, reign, right,  
register, viceroy, rector, regimen.

**RIVUS**, a river :

Derive, rival, river, rivulet, rill.

**ROGO**, rogatum, to ask, to claim :

Abrogate (to ask away), derogate, interrogate, prerogative (the right  
of being asked first, and any right), prorogue (to prolong),  
surrogate.

**ROTA**, a wheel ; **Rotundus**, round :

Rotate, rotunda, round, rote, routine, route, *arrondissement*.

**SAL**, salt, seasoning, wit :

Salad, salary, saline, sauce, saucy, sausage.

**SALIO**, saltum, to leap (*silio*, sultum, in comp.) :

Assault, consult, consul (see *Sedeo*), counsel, desultory, exult, insult,  
resile, sully, somersault (super and *salio*), salmon.

**SCRIBO**, scriptum, to write :

Ascribe, conscript, describe, prescribe, proscribe (to post up for sale, or  
as an outlaw), rescript, scribble, scribe, scrip, nondescript, *escritoire*.

**SECO**, sectum, to cut :

Bisect, dissect, insect, intersect, sect, sectary, segment.

**SEDEO**, sessum, to sit (*Sideo* in comp.) ; **Sido**, to sink ; **Sella**, a seat :

Assess (to sit by as assistant judge, appraising property, etc.), assize,  
assiduous, insidious, preside, reside, residue, sedan, see (a bishop's  
see), siege (a seat, or besetting a fortified place), subsidy (lit. troops  
sitting down till wanted), consul, consult, counsel.

**SENTIO**, sensum, to feel, to think (*Fr. sentir*) :

Assent, dissent, insensate, nonsense, presentment, resentment, *sensé*,  
-ation, sensuous, sententious, sentient, scent.

**SEQUOR**, secutus, to follow (*Fr. suivre*, suit) :

Conse-cutive, -quent, -quential, ensue, etc., execute (*ex-secute*), etc.,  
obsequious, pursuivant, sequel, sue, suit, suite.

**SERO**, sertum, to join, to knit; Series, a succession:

Assert (lit. to join hands to, to maintain), dissertation (a discussion), desert, exert, insert, series, sermon.

**SIGNUM**, a sign or seal; Signo, to sign or seal:

Assign, assignat, consign (to deliver up formally), design (to mark down as a plan, an intention), ensign, insignificant, resign, signal, signature, signify.

**SIMILIS**, like; Simulo, to appear, or make like:

Dissemble, resemble, similar, similitude, simulation.

**SOLIDUS**, solid, firm, a piece of money:

Consolidate, consols, solder, soldier (from his pay).

**SIMUL**, together:

Simultaneous, assemble, ensemble.

**SOLVO**, solutum, to loosen, to melt, to free, to pay:

Absolve, absolute, dissolve, dissolute (free from restraint), insolvent, resolve (to analyze, to clear of doubt, the opposite of hesitating, i. e. sticking fast), soluble.

**SORS**, chance, lot:

Assort, consort, sorcerer.

**SPATIUM**, space:

Expatiate, spacious.

**SPECIO**, spectrum, to see (Spicio in comp.); Specto, to look at; Specular, to consider, to watch; species, an appearance of a particular kind:

Aspect, auspices, circumspect, etc., conspicuous, etc., despise, despite, respite, specie, species, special, spices, espionage, suspicion, spectacle, spectre, speculum.

**SPIRO**, spiratum, to breathe; Spiritus, breath, spirit, courage:

Aspire, aspirate, conspire, dispirit, expire, inspire, respire, etc., spiritual, sprite, etc.

**SPONDEO**, sponsum, to promise:

Correspond, despond, espouse (to promise in marriage, to marry), respond, responsible, sponsor, spouse, espousals.

**STINGUO**, stinctum, to prick, to quench:

Distinguish, distinct, extinguish, instinct (what spurs on to action, independently of external teaching), instigate.

**STO**, statum, to stand (Stitum in comp.); Statuo, to set, place:

Arrest, circumstance, -tial, constant, constitution, destitute, extant, instance (something standing near us), instant, interstice, obstacle, rest, season (through Fr.)? solstice, state, station, stationer, statist, statue, substantial, transubstantiation.

**STRINGO**, strictum, to bind, hold fast:

Astringent, constraint, constrictor, distrain, district, restrain, straits, strict.

**STRUO**, structum, to build, to put in order :

Construe, construct, destroy, instruct, instrument, structure.

**SUDO**, sudatum, to sweat, to flow gently or drop :

Exude, sudorific, transude.

**SURGO**, surrectum, to rise :

Insurgent, resource, insurrection, source, surge.

**TABERNA**, a shed ; **Tabernaculum**, a tent :

Tabernacle, tavern.

**TANGO**, tactum, to touch (-tingo in comp.) :

Attain, contagion, contiguous, contingent, intact, integer, integral, disintegration, entire, taste ('tâter,' to feel), tact, tangible.

**TENDO**, tensum, or tentum, to stretch, to go forward :

Attention, attendance, contend, etc., intense, ostensible, portent, pretence, tendon (a sinew), tense (stretched), tent, -er, tender (put forward), tentacles.

**TENEO**, tentum, to hold, etc. (Tineo in comp.) :

Abstinent, ap-per-tain, contain, continue, detain, etc., entertain, impertinent, pertinacious, retentive, tenant, tenement, tenet, tenure, tendril, tenon, tenor, countenance, maintenance, malcontent, lieutenant, sustenance, retinue.

**TEBO**, tritum, to rub, bruise :

Attrition, contrition, detriment, trite, triturate (to rub to powder).

**TEERRA**, the earth or ground :

Inter, Mediterranean, terrace (a raised level piece of earth), terrestrial, terrier (a dog that follows game under ground), territory, country.

**TESTOR**, testatus, to bear witness, to call to witness :

Attest, contest (to bring witnesses together in law, to contend), detest, intestate (not having made a will), protest, testament (originally any witnessed document), testimonial.

**TINGO**, tinctum, to dip, dye, stain :

Attainder, tainted, tincture, tinge, tint.

**TONO**, tonitum (or tonatum in comp.), to thunder :

Astonish, astound, detonate

**TORQUEO**, tortum, to twist, to rack, to hurt :

Contortion, distort, retort, torment, tortuous, torture.

**TRAHO**, tractum, to draw, to extend ; **TRACTO** (freq.), to take often, to handle, to manage :

Abstract, contract, detract, etc., entreat, portrait, portray, retreat, tract, tractable, trace, trade, train, trait, treat, treatise, treaty, tirade, subtract, subtrahend.

**UMBRA**, a shade :

Umbrage, umbrageous, umbrella.

UNDA, a wave; UNDO, to rise in waves:

Abound (i. e., flowing over its banks), inundate, redundant, undulate, undulatory.

UNGUO, unctum (Fr. oindre), to smear, to anoint:

Anoint, ointment, unction, unctuous.

UTOR, usus, to use:

Abuse, peruse, usage, use, usury (paid for use of money), usurp, utensil, utility.

VALEO, to be well, strong, to be worth or of use:

Avail, equivalent, carnival (farewell to flesh?), convalescent, invalid, prevail, valetudinarian, valiant, valid, valour, value.

VEHO, vectum, to carry, to bear:

Convey, inveigh (to carry charges against), vehemence, vehicle, vex.

VENIO, ventum, to come:

Advent, adventure, avenue, circumvent, convent, -tion, -tional, -ticle, convenient, covenant, event, invent, inventory, prevent, revenue (what comes back), supervene, etc.

VERTO, versum, to turn; VERSOR, to be turned often, to live, to associate:

Advert, adverse, advertise, animadvert, anniversary, avert, controvert, etc., converse, conversant, conversazione, divers, etc., divorce, inadvertent, inverse, malversation, pervert, perverse, obverse, reversion, reverse, tergiversation, traverse, transverse, universal, versatile, verse, versed, version, vertebra, vertex, vertical, vortex.

VIA, a way (Fr. voie):

Convoy, deviate, envoy, impervious, invoice (a list of goods sent to a purchaser), obviate, obvious, previous, trivial (belonging to a common three-way path), viaduct.

VIDEO, visum, to see, to see to; Videor, to appear:

Envy, evident, interview, provide, providence, provision, proviso, prudent, purveyor, renew, revise, supervise, videlicet, vidette (sentinel on horseback), view, visage, visor, vision, visit, vista, vis-à-vis, survey, prude, jurisprudence.

VOCO, vocatum, to call; VOX, vocis, a voice:

Advocate, equivocal, provoke, vocal, vocation, vocalist, vociferate, vowel, voucher, vouch (to give one's word, to warrant), vouchsafe (warrant us safe).

VOLVO, volutum, to roll, turn, fold:

Convolvulus, devolve, evolve, involution, revolt, revolution, vault (a continued arch, to leap), voluble, volume, voluminous.

VOVEO, votum, to vow:

Avow (to declare), devote, devotion, devout, votary, vote (a wish expressed, a suffrage), votive (given by vow).

46. Among incorporated Greek words are forms of the following :—

**AGEIN**, to lead ; Agogos, a leader :

Demagogue (demos, the people), epact (excess of solar month, etc., over lunar), paragoge (addition of syllable or letter to end of word), pedagogue (pais, a boy), synagogue, strategy (generalship, stratos, an army).

**ARCHEIN**, to begin, to rule :

Archaism (an original old form), archduke, archetype (types, pattern), anarchy, monarch, oligarchy, patriarch, etc.

**ASTER**, astron, a star :

Astronomy, asterisk, disastrous (ill-starred), asteroid.

**BALLEIN**, to throw ; Bole, a throwing :

Diabolical (calumniating, accusing, devilish), emblem, hyperbole, parable, parabola, problem, symbol.

**CHEONOS**, time :

Chronic (continuing a long time), chronology, anachronism, syn-chronous, chronicle, chronogram.

**DEMOS**, the people :

Democracy (kratos, rule), endemic (peculiar to or dwelling among a people), epidemic (widely attacking or coming on a people).

**DOXA**, opinion, glory ; dogma, an opinion :

Doxology, heterodoxy, orthodoxy, paradox, dogma-tic.

**ERGON**, a work :

Chirurgeon (cheir, the hand), surgeon (one who lives by manual operation), energy, georgics, liturgy (leitos, public), metal-lurgy.

**GE**, the earth :

Apogee, perigee (the parts of an orbit farthest from and nearest to the earth), geology, geometry, geography.

**GONIA**, an angle :

Diagonal, hexagon, trigonometry (triangle-measure), goniometer.

**GRAPHEIN**, to write ; gramma, a letter :

Graphic, autograph, biography, caligraph, ethnography, lexicographer, paragraph, grammar, telegraph (tele, 'afar'), epigram, monogram (two or more letters interwoven as one), programme.

**HISTANAI**, to stand ; Stasis, standing :

Statics, apostate ('one who stands off'), ecstasy, hydrostatics.

**HODOS**, a way :

Episode, exode, method, period, synod, methodist.

**HUDOR**, water :

Clepsydra, hydropsy (dropsy), hydrogen, hydrophobia, hydra (a water-serpent), hydraulics, hydrocele (kele, a tumour).



**KUKLOS**, a circle :

Cycle, cycloid, cyclopædia, cyclops (with one circular eye), epicyes, Cyclades (islands lying in a circle).

**LEGEIN**, logos, to pick out, to speak ; a word, reason, science :

Dialect, dialectics, eclectic, eclogue, logic, analogy, catalogue, decalogue, dialogue, entomology, eulogy, pathology (science of disease), psychology, tautology, theology, toxicology, etc.

**METRON**, a measure :

Hydrometer (fluid-measurer), metre, barometer, diameter, hygrometer (moisture-measurer), perimeter, symmetry, trigonometry.

**MONOS**, alone, one :

Monk, monad, monastery, monody, monomania, monotone, monopoly (polein, to sell), monarch, monolith, monotheism.

**NOMOS**, a law or rule :

Antinomian, astronomy, deuteronomy (repetition of the law), economy (oikos, a house).

**ONĒ**, a song :

Comedy (Comus), melody, monody ; palinode (a recantation), parody, prosody, tragedy (tragos, a goat).

**OIKOS**, a house, a dwelling-place :

Parochial, parish (by the house), diocese, œcumenical (universal, 'as wide as the habitable globe').

**ONOMA**, a name :

Anonymous (without a name), metonymy, onomatopœia, paranomasia (play on words), patronymic, pseudonyme (false), synonyme.

**OPTESTHAI**, to see ; Opsis, sight :

Optic, optician, autopsy (personal inspection), synopsis, dropsy.

**PAN**, all :

Panacea (akeomai, to cure), pandect (dechomai, to take), a complete digest of Roman civil law, panegyric (aguris, an assembly), panoply (hopla, weapons), panorama (horama, a sight), a complete view, pantomimes (mimos, a show), pantheon.

**PATHOS**, a feeling, disease :

Pathetic, allopathy, antipathy, apathy, homœopathy, sympathy.

**PHAINÊIN**, to show, to appear :

Phantasm, phantasmagoria (an assembly (agora) of optical exhibitions), fantastic, fancy, phase (an appearance), phenomenon, diaphanous (transparent), epiphany, hierophant, sycophant.

**PHANAI**, to say ; Phasis, a saying :

Blaspheme (blapto, to hurt), blame, emphasis (stress of voice on), euphemism, prophet, prophesy, prophecy.

**PHEREIN**, to carry :

Metaphor, periphery (circumference), phosphorus (phos, light), sema-phore (sema, a signal).

**PHILEIN**, to love :

Philanthropy, philology, philomel (melos), a name of the nightingale, philosophy, philter (a love-potion).

**PHONÉ**, a sound :

Phonography, euphony, cacophony, symphony.

**PHUEIN**, to produce, to exist ; Phusis, nature ; Phuton, a plant :

Physical, physiology, metaphysics, neophyte (a new convert, a student), zoophyte.

**POLIS**, a city ; Polites, a citizen :

Police, policy, politics, polity, acropolis (akron, the top), Constantinople, metropolis, Naples, Neapolis, necropolis, cosmopolitan.

**POIEIN**, to make :

Poem, poet, poesy, poetaster, onomatopœia (onoma, a name), pharmacopœia (pharmakon, medicine).

**POROS**, a passage :

Pore, porous, emporium, Bosphorus (Bous, an ox).

**RHEIN**, to flow :

Rheum, rheumatism, catarrh, diarrhœa, hemorrhage (haima, blood).

**SKOPEIN**, to see, to behold ; Scope (aim) :

Bishop, episcopacy, helioscope, kaleidoscope (an instrument for viewing beautiful forms), microscope (micros, small), telescope (tele, far off), stethoscope (stethos, the breast).

**SOPHOS**, wise :

Sophism, philosopher, unsophisticated.

**SPEIRA**, a twisted cone :

Spire, spiral.

**STELLEIN**, to send :

Apostle, systole (contraction of the heart), diastole (dilatation of the heart), peristole (the interval between the two), epistle, peristaltic (spiral).

**STREPHEIN**, to turn ; Strophe, a turning :

Strophe (a stanza), antistrophe (the second stanza), apostrophe (turning to address the absent), catastrophe.

**TASSEIN**, to arrange :

Tactics, taxidermy (derma, the skin), syntax.

**TECHNÉ**, art :

Technical, technology, polytechnic (polus, much, many), pyrotechnics (pur, fire).

**TEMNEIN**, to cut ; Tomé, a cutting :

Tome (a volume), anatomy, atom, epitome (an abridgement), phlebotomy (vein-cutting).

**TITHENAI**, to place ; Thesis, a placing ; Thetos, placed ; Theke, a depositary :

Theme, thesis, antithesis (contrast), apothecary, epithet, hypothesis, parenthesis, synthesis, metathesis (transposition of letters).

**TONOS**, a stretching, a sound :

Tone, tune, barytone (a deep sound), tonic (what gives tone or strength), monotony, intonation (modulation of sound).

**TOPOS**, a place :

Topic, topical, utopian (eu, well or beautiful), topography.

**TREPIN**, to turn, **Tropé**, a turning :

Trope, tropic (where the sun turns), heliotrope (what turns to the sun).

**TUROS**, a type or impression :

Type, antitype, stereotype (stereos, fixed), typography, daguerréotype, electrotype, typical.

**ZOON**, an animal :

Zoology, zodiac (an imaginary zone in the heavens occupied by twelve signs), azote (nitrogen gas, fatal to animal life).

The importance of these roots may be seen from the fact that, from *pono* and *positum*, we have in English two hundred and fifty words ; from *plico*, two hundred ; from *fero* and *latum*, one hundred and ninety-eight ; from *specio*, one hundred and seventy-seven ; from *mitto* and *missum*, one hundred and seventy-four ; from *teneo* and *tentum*, one hundred and sixty-eight ; from *cipio* and *captum*, one hundred and ninety seven ; from *tendo* and *tensum*, one hundred and sixty-two ; from *duco* and *ductum*, one hundred and fifty-six. *Logos* gives us one hundred and fifty-six ; and *graphein*, one hundred and fifty-two. These twelve words therefore enter into the composition of nearly 2,500 English words. One hundred and fifty-four Greek and Latin primitives yield nearly 13,000 words.

Nor is the *number* of words from classic sources the only thing that is striking. Not less so, is the diversity of their meaning. Words from the same roots are used in the most different senses. The reason is, in part, that we have imported only compound forms, and not the simple roots. The consequence is that the compound terms are very liable to be misunderstood and perverted. They have no anchorage in the common speech ; and are driven by wind or tide, just as chance directs.\*

\* See "Guesses at Truth," p. 222.

## CHAPTER III.

THE ELEMENTS OF THE ENGLISH LANGUAGE IN THEIR  
HISTORICAL CONNEXION.

CONTENTS:—(47) The Keltic. (48) The Latin of the Romans. (49) The Saxon. Successive immigrations. (50, 51) The Anglo-Saxon. (52) The Ecclesiastical Latin. (53) The Norse and Danish.

(54) The Norman-French. Proof of its prevalence. (55) The Semi-Saxon.

Old English—Middle English—Modern English.

(56) The changes indicated *gradual*.

(57, 58) Marks of change enumerated, and illustrated in tabular form.

(59) History of particular words. When *first introduced*.

French words: Latin words: the era of the Reformation.

(60, 61, 62) How the dates of the introduction of words may be ascertained; spelling; plurals; accent; testimony—illustrated.

(63) History of their meaning. Moral lessons illustrated. Their history as a help to interpretation.

(64, 65) Meaning narrowed, widened, changed; examples.

(66) Dictionaries, and the proper arrangement of them.

NOTES AND ILLUSTRATIONS:—(67) Saxon inflexions; (68) Comparison of Saxon of different periods; the Lord's Prayer; Cædmon, A.D. 880 and 885; (69, 70) *Old Saxon*—The Heliand, Beowulf; (71-73) *Anglo-Saxon*—Cædmon, Ælfric, King Alfred; (74) Canute's song; (75-78) *Semi-Saxon*—King Leir, Layamon, Anglo-Saxon Chr. (latter part), Ormulum; (79, 80) *Old English*—Charter of Henry the Third, Robert of Gloucester, Piers Plowman, Chaucer; (81) *Middle English*—Chaucer, Mandeville; (82) Comparison of the versions of Wycliffe and others; (83) Words in Wycliffe and in modern versions; (84) Early Scotch writers, A.D. 1300-1500; (85) Affinities of Danish, Friesic, and English; (86) Affinities of Danish, Dutch, and English.

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“The English language, which by no mere accident has produced and upborne the greatest and most predominant poet of modern times, may with all right be called a world-language; and like the English people, appears destined hereafter to prevail with a sway more extensive even than its present over all portions of the globe. For in wealth, good sense, and

closeness of structure, no other of the languages at this day spoken deserves to be compared with it—not even our German, which is torn even as we are torn, and must first rid itself of many defects, before it can enter boldly into the lists, as a competitor with the English.”—JACOB GRIMM, quoted by Dr. Trench: English, p. 39.

47. Long before the era of authentic history, the western districts of Europe were overrun and peopled by two allied tribes, the Celtæ (*Κέλται* and *Γαλάται*) and the Cimbri. They were men of fair complexion, of reddish hair, and of ardent temperament; they spoke dialects of the same tongue, and their descendants are still found on the west coasts of Spain, of France, of Great Britain, and in Ireland. Their language was the parent of the modern Gaelic, Welsh, and Bréton.

48. At the beginning of the Christian era, a large part of Britain was conquered by the Roman arms. The Romans, conquerors, however, seem to have introduced, at that time, little civilization, and no literature. A few Latin terms gained a permanent place in the country, but the Gaelic, or British, remained the common language of the people.

That language, in one or other of its dialects, is still spoken in the Highlands of Scotland, in Wales, in Ireland, and in the Isle of Man. As late as the reign of Elizabeth, a dialect of it was commonly spoken in Cornwall; and in the reign of Stephen, another dialect, closely resembling the Welsh, was found in Cumberland and Westmoreland. By degrees it has been superseded in most parts of Great Britain by the English.

49. The English is not only a composite language, it is, also, in its essential parts, an imported one. It was introduced into England from Germany and Holland, and especially by tribes whose settlements lay in that tract of country which extends from the peninsula of Jutland to the Rhine. Some were Jutes, but most were Angles and Saxons.

Their language resembled the old Saxon of Germany; more closely, the Friesic of Friesland. Its modern descendant, the English, resembles most closely, of continental languages, the modern Dutch.\*

The precise time when the Saxons first visited Britain cannot

\* See Notes, par. 85, 86.



be ascertained. There are reasons for believing that soon after the commencement of our era, the German tribes began to visit the country, and to settle there. The dates of the following invasions are sufficiently determined to be regarded as matters of history.

In 449, A.D., a band of Jutes, under Hengist and Horsa, landed at Ebbsfleet, in Thanet, and six years afterwards founded the kingdom of Kent.

In 477, A.D., another band of Saxon invaders settled in Sussex. Their leader was Ella, and they established the kingdom of the South Saxons.

In 495, A.D., another band, under Cerdic, landed in Hampshire and established the kingdom of Wessex.

In 530, A.D., a settlement was made in Essex; and during the reign of Cerdic, a fifth settlement (of Angles) was made in Norfolk (North-folk) and Suffolk (South-folk), hence called East Anglia. Their capitals were Nor-wich and Sud-bury.

In 547, A.D., another tribe of Angles, under Ida, landed in Scotland, and occupied the country between the Tweed and the Forth.

50. From these centres the power and language of the invaders extended till, in the days of Egbert, who died in 836, A.D., a large part of England was subdued. Anglo-Saxon. Angles and Saxons had merged into one people, and their different dialects had become a single tongue. Anglo-Saxon became soon after its appropriate name.\* For three hundred years it flourished, and was rich in literature, both annals and poetry, before a line had been written in French or Spanish.

51. The earliest of these compositions (the 'Gleeman's Song,' of the fourth or fifth century, the 'Tale of Beowulf,' etc.) are poems descriptive of the manners and legends of pagan Saxons, before they had come under the power of Christianity.<sup>b</sup>

\* Britain was first called Anglia or England, by Egbert, with the sanction of a Witenagemot held at Winchester, A.D. 800. 'Anglo-Saxons' had already been used. It occurs first in Paul Warnefrid, lib. vi. cap. 15; 'Cedoaldus rex Anglorum-Saxonum,' Lappenberg.

Other writers who question the historical accuracy of this statement regard Asser, the supposed author of the life of his contemporary King Alfred, as the first to use the term. He calls Alfred 'Angul-Saxonum Rex.'

<sup>b</sup> See Notes, par 69, 70.

Next in order of time are the oldest Anglo-Saxon laws : those of Ina, Athelstan, and other Anglo-Saxon kings.

The Anglo-Saxon Chronicle gives the history of Anglo-Saxon England from the earliest settlements to the time of Stephen. It belongs to different dates.

A metrical paraphrase of the Old Testament, ascribed to Cædmon, a monk of Whitby (A.D. 680), and part of which was certainly written by him, is one of the most remarkable of the Anglo-Saxon poems. There are others on Judith, the slayer of Holophernes, on Saint Andrew, and on the discovery of the cross by Helena, the mother of Constantine the Great.

Of prose-writers, the two best known are King Alfred and Ælfric, who was abbot of Abingdon and Archbishop of Canterbury. The former translated Bede's 'Ecclesiastical History' into Saxon, and parts of the Bible. To the latter we are indebted for a collection of Anglo-Saxon homilies, interesting on both literary and religious grounds. To him we owe, also, a Latin-Saxon vocabulary, the translation of the historical books of the Old Testament, and other works.\*

52. In the mean time Christianity had been introduced among the Saxon settlers (A.D. 597) by Austin, and had spread rapidly. In fifty years most of the country was nominally Christian. The Ecclesiastical language, and some of the literature of Rome came with cal Latin. the new faith, many ecclesiastical Latin terms were naturalized, and our educated Saxon countrymen learnt to write and speak what was then the common tongue of civilized nations.

53. In 787, the Norsemen, who were partly Swedes and Danes, but chiefly Norwegians, made a complete conquest of all the district of country north of the Humber, and lying between the Irish and German seas. This district they retained till the latter part of the tenth century. Soon after, East Anglia was occupied by Danes, or by people of Danish descent ; and from the year 1003 to the year 1041, Danish kings ruled over the whole of England. The language of all those tribes was similar, and it exercised considerable influence over our speech. The Norsemen got rid, as far as possible, of inflexions, and so prepared the way for the greatest change the Anglo-Saxon has undergone. This influence, however, was les-

\* See notes, par. 71-3.

sened by the close resemblance between the Danish and Saxon tongues, and by the want of union between the people and conquerors ; and the new language soon yielded, in the south at least, to one that had greater charms, and was supported by more lasting victories—the Norman-French.

54. Long before the battle of Hastings, the influence of the Norman name and literature had been felt in England. Edward the Confessor had introduced a number of Norman favourites, and Norman-French became the language of the court. The battle of Hastings gave the throne to a Norman king, and the ascendancy of the Norman-French was soon complete. It never superseded the old Saxon among the mass of the people ; but still it was the language of the court, and to a large extent of the ecclesiastical rulers. Evidence of the pains taken to introduce and diffuse it may be found in the following facts :<sup>a</sup>—

- a. In the thirteenth century, boys in grammar schools were first taught French, and then had to construe their Latin into that tongue.
- b. Members of the universities were ordered to converse in Latin or in French.
- c. The proceedings of parliament, and the minutes of the corporation of London, were recorded in French, and
- d. Of the authors who wrote in the three centuries after the conquest, nearly all used the French tongue.

These efforts, however, never greatly modified the language of the people. At one time the court, at another time the barons, found it their interest to favour the Saxons. The occurrences that severed the Norman conquerors from France contributed to the independence both of our kingdom and of our speech. In the beginning of the fourteenth century, the practice of translating into French was discontinued in public schools ; and by a statute passed in 1362, all pleas in courts of justice were directed to be carried on in English.<sup>b</sup>

<sup>a</sup> Hallam's Lit. of Europe, i. 52, and note.

<sup>b</sup> Hippenley, Chapters on English Literature, p. 11. Some have even

doubted whether the Conquest exercised any great influence on our language. Sir F. Palgrave has written in favour of this view.

55. The result is, that from the battle of Hastings (1066) to the death of King John (1216),\* the language of Semi-Saxon. England was not Anglo-Saxon, but Semi-Saxon.

From the death of John to the death of Edward II. (1327), Old English. the language is called Old English.

Middle English. From the death of Edward II. to the death of Queen Mary (1558), it is called Middle English.

Modern English. Modern English is the language of England from the reign of Elizabeth to the present time.

The principal works written in Semi-Saxon are, the History of King Leir and his Daughters, the Poem of Layamon, the latter part of the Saxon Chronicle, the Ormulum, and various fragments published in the *Analecta Saxonica* of Thorpe.

In Old English we have, the Romance of Havelok the Dane, William and the Werwolf, the Gestes of Alisaundre, Robert of Gloucester's Chronicle, the Poems of Robert Mannyng, or de Brunne (i.e. of Bourne, near Deping, Lincoln), and the Vision of Piers Plowman, etc. See Coleridge's Glossarial Index.

In Middle English we have Wycliffe (A.D. 1324-84), who, however, belongs rather to the earlier stage, Chaucer (A.D. 1328-1400), Mandeville (A.D. 1300-1372), Lydgate (A.D. 1380-1440), Caxton (A.D. 1470), and to these we may add, from his fondness for archaic forms and words, Edmund Spenser.

56. Of course it will not be supposed that the changes indicated by the terms Semi-Saxon, Old English, Middle English, Modern English, took place at any one definite time. The changes were all gradual; and yet if we compare our language at intervals of a hundred years, it will be easy to perceive and appreciate them. The changes themselves are the following:—

- Marks of change enumerated. There is considerable modification in
1. The orthography (and apparently in the pronunciation) of words.
  2. Many inflexions of nouns and verbs are omitted, and their place is supplied by prepositions and auxiliaries.
  3. French or other derivatives are introduced in large numbers; and

\* Hallam, with stricter accuracy, says from A.D. 1150 to A.D. 1250.

4. The inversion of the order of words and the use of ellipses are less frequent.

When the question refers to the sameness of a language, the second and third of these changes are the most important.

57. The new words of each period, or the old ones with new meaning, and the various modes of spelling can be learnt best only by studying the writers of our language, but some of the other changes may be represented in a tabular form :—

ANGLO-SAXON. to 1050.	SEMI-SAXON. 1050-1250.	OLD ENGLISH. 1250-1350.	MIDDLE ENGLISH. 1350-1550.
‘Cædmon,’ ‘Ælfric,’ ‘Alfred,’ etc.	‘History of King Leir,’ ‘Saxon Chron.’ latter part, ‘Layamon.’	‘Havelok the Dane,’ ‘Robert of Gloucester,’ ‘Wycliffe.’	‘Chaucer,’ ‘Mandeville.’

SPELLING. (a.) Short final vowels are often in the course of time elided, as :

Sonu, nama, dagas    Soné, namé, dages    Sone, dayes    Son, name, days.

(b.) Broad vowels are shortened :

Iclepod, geongost,    .. ..    become gradually    Yclept, youngest,  
ascode    asked.

THE ARTICLE undergoes the following changes :

‘Se,’ ‘seo,’ ‘thæt,’ is in A. S. of three genders, with nom., gen., dat., acc., and abl. cases.	‘Se’ and ‘seo’ are less fre- quent; the abl. is less fre- quent; declen- sion less dis- tinct.	‘The’ is now of all genders, though with different case endings.	‘The’ is now of all cases and genders.
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NOUNS undergo the following changes :

(a) The <i>declensions</i> (six according to Hicks and Bask; three, according to Lye and Bos- worth)	.. ..	.. ..	Are reduced by Chaucer’s day to one; with some irregular plurals, as feet, oxen.
(b) <i>Gender</i> , which in A. S. was marked by the ending of the nom. and still more by the endings of other cases,	.. ..	Ceases to be marked in this way, and at length follows the sex.	



ANGLO-SAXON. to 1050.	SEMI-SAXON. 1050-1250.	OLD ENGLISH. 1250-1350.	MIDDLE ENGLISH 1350-1550.
'Cædmon,' 'Ælfric,' 'Alfred,' etc.	'History of King Leir,' 'Saxon Chron.' latter part, 'Layamon.'	'Havelok the Dane,' 'Robert of Gloucester,' 'Wycliffe.'	'Chaucer,' 'Mandeville.'
(c) Characteristic feminine end- ings, in words, as 'spinster,' 'freondinne,'	.. ..	Are dropped: or remain as ex- ceptional forms.	
(d) Nom., Gen., Dat., Acc., Abl.	Diminish in number, the ablative disap- pearing.	Expressed by prepositions, except in the accusative.	The accusative ending ceases.
(e) The gen. in 'es,' as 'Godes,'	.. ..	Not used after 'of,' as 'love of God,' for 'of Godes: '	's' used as gen. in all declen- sions.
(f) The gen. pl. in 'na,' as 'tun- gena,'	.. ..	Becomes 's,' as 'tongues.'	
(g) The gen. pl. (in adj.) in 'r,' as 'theor,' 'aller,'	.. ..	.. ..	Is struck out, as they, alle.
(h) Dat. sing. in 'e,' as 'smithe,'	.. ..	Becomes 'to a smithe' e si- lent.	And then 'to a smith.'
(i) Dat. pl. in 'om,' as 'sel- dom,'	End in 'on.'	.. ..	Gradually struck out.
(j) Plurals in 'an' and 'as'	Used indiscrimi- nately, as 'ste- orran,' 'steor- ras.'	Plurals in 'a' cease: 's' superseding other endings, being the Norman plural ending.	
PRONOUNS:			
A dual form, 'wit,' 'yit,' 'we-two,' 'ye-two,'	.. ..	Becomes obsolete.	
'Min and 'thin' (gen. of I and thou)	.. ..	.. ..	Are rare; and 'my' and 'thy' are used.
'Heo,' fem. of he, and 'hi,' 'heom,' 'hem,'	.. ..	.. ..	Become 'she,' a form of seo, 'they,' 'them.'

In ADJECTIVES the chief change is owing to the fact that, in the Anglo-Saxon, Adjectives were declined, and had genders. They followed the Nouns, and dropped all forms of gender and declension.

ANGLO-SAXON. to 1050.	SEMI-SAXON. 1050-1250.	OLD ENGLISH. 1250-1350.	MIDDLE ENGLISH. 1350-1550.
'Cædmon,' 'Ælfric,' 'Alfred,' etc.	'History of King Leir,' 'Saxon Chron.' latter part, 'Layamon,'	'Havelok the Dane,' 'Robert of Gloucester,' 'Wycliffe.'	'Chaucer,' 'Mandeville.'

VERBS underwent the following changes :

Infinitives ended in 'an' or 'en,'	Then in 'e,' nemme for nemmen, to name.	Infinitive ex- pressed by 'to,' then with 'an' or 'en' added. A mixture of the gerundial and the com- mon infinitive.	By 'to' without 'en' and by 'for to.'
'En' of the per- fect participle 'ihaten,'	Left out, as 'ihote.'		
'Enne' of the ge- rundial infini- tive,	Became 'an' of the infinitive.	'An' dropped after 'to.'	Reappears in the gerundial or participial in- finitive, as 'rising early.'
'Ath' the plur. indic.	.. ..	Became 'en,' the subj. plur.	This <sup>a</sup> was dropped, and the plur. and sing. be- came alike in 1st per.
Many strong pre- terites, as wex, dalf, or dolve, wop,	.. ..	Become weak, as waxed, delved, wept.	
'Ath,' the third person sing.,	.. ..	Becomes 's,' as 'loves.'	's' the common form, 'eth' an- tique.
'Synd' and 'syn- don,' we are,	.. ..	Give place to 'ben,' we be.	
Participles are de- clined like ad- jectives, and terminate in 'ende' and 'ande.'	.. ..	They have no de- clension, and end in 'ing,' taken from the ending of ver- bal Nouns, as 'Brennung.'	The ending 'ing' regarded some- times as a ver- bal Noun, some- times as a ge- rundial infini- tive (see above).

<sup>a</sup> The 'en' of the plural was dropped  
in the time of Henry the Eighth.  
'To tell you my opinion,' says Ben

Jonson, 'I am persuaded that the  
lack hereof will be found a great  
blemish to our tongue.'

*Note* that Semi-Saxon, Old English, etc., are distinguished from the other forms of English, by the *regular*, not the occasional recurrence of the forms peculiar to each. *Note also*, that of two forms, 'fathers,' and 'of a father,' the *inflexional* form is the older. As speech modernizes, cases and tenses give place to Prepositions and Auxiliary Verbs. It was in precipitating this use of Prepositions for inflexions, that the influence of the Danish tongue was most felt.

58. It will illustrate this table to compare Matt. vii. 27, in the versions of the A.S., Wycliffe, and Tyndale :—

ANGLO-SAXON.	WYCLIFFE, 1380.	TYNDALE, 1526.
'Tha rinde hyt and thaer com flod, and bleowon windas and ahruron on thaet hus : and thaet hus feoll, and hys hryre was mycel.' i.e. 'Then rained it, and there came flood, and blew winds, and rushed on that house, and the	'And rain come down and floodis camen and windis blewen and thei hurliden in to that house : and it felle down, and the fallyng down thereof was grete.'	'And abundance of rayne descended, and the fluddes came, and the wyndes blewe, and beet upon that housse, and it fell, and great was the fall of it.'
(or that) house fell, and its rush was great.'		

Here we have (1) in Wycliffe a change of order, consequent on the loss of inflection (*windas*) in the Noun, even though the Verb is still plural (*blewen*). (2) The plural form of the Verb gradually vanishes—*bleowon*, *blewen*, *blewe*. (3) The Article, which in A.S. was very much a demonstrative, becomes in Tyndale's time more frequent and less definite.

59. The date when particular words pass into current use forms a subject of interesting inquiry. Many of them originate in the necessities of the age, and belong to the history of progress and thought. Others originate in the wants or circumstances of the times, and throw light on our literature and natural condition. In nearly all we see the struggles of the human mind to express its meaning, and to define more clearly the limits that separate object from object, or thought from thought.

Many *French* words, for example, are found in Chaucer's writings, and were either introduced by him, or had recently found a home in the country. Spenser calls his writings 'a well of English undefiled,' as compared with

the writers of his own century; and yet, compared with modern English, it is intensely 'French.' To the court and times of Charles II. also we owe many French terms.

The fifteenth century, again, is rich in words of *Latin* origin. "The prevailing fault," says Campbell,\* "of English words. diction of that century is redundant ornament and an affectation of anglicizing Latin words. In this pedantry and use of 'aureate terms,' the Scottish versifiers went even beyond their brethren of the south. When they meant to be eloquent, they tore up words from the Latin, which never took root in the language." To this pedantry we are indebted for a large number of terms.

Nor do we owe less to the Reformation. That event encouraged and developed the Saxon element of our tongue; but it also encouraged the revival of learning, and appealed in the language of the learned, as well as of common life, to every class. The effect at first was overwhelming. English writers doubted whether in another century we should have an intelligible English tongue; but at last the result was the formation of a language, much more copious, delicate, and manly, though overburdened with its new and sometimes useless wealth.

60. There are four sources, at least, of information on the date of the introduction of words: the spelling of the word, and the form of the plural; the position of the accent, and the testimony of authors who note the rise and growing use, or the age and obsolescence of the words themselves. In the first three cases we catch the words while new comers, and undergoing the process of naturalization; in the last case, we have the question decided on authority which is generally conclusive.

'Pyramids' is now English—in Shakspeare's day it was spelt 'pyramides' and 'pyramis'; 'synonym' was, in Milton's day, 'synonyma' and 'synonymon'; 'extasis' (Burton), 'syntaxis' (Fuller), 'misanthropos' (Shakspeare), 'zoophyton' (H. More), 'phantasma' (Donne), 'magnes' (G. Harvey), 'expansum' (Jer. Taylor), 'intervallum' (Chillingworth), 'vestibulum' (Hare),

\* Essay on English Poets, p. 93.

'caprichio' (Shakspeare), 'caprich' (Butler), 'croisado' (Bacon), 'croisade' (Jortin), are all words undergoing naturalization, and when used by the writers named must have been of recent introduction.

61. The tendency of the accent in English is always towards the beginning of words. Hence it is a sign of recent introduction if 'nature' if accented *natúre* (Chaucer), 'próstrate,' 'prostráte' (Milton), 'théatre,' 'theátre' (Sylvester), 'academy,' 'académy' (Cowley), 'éssay,' 'essáy' (Dryden), 'bárrier,' 'éffort,' 'barriér,' 'effórt' (Pope).

'Alligator' is the modern spelling and accent: in Ben Jonson's day it is 'aligárta'; and in Raleigh's, it is 'el lagarto' (Discovery of Guiana), 'the lizard.' He is the introducer of the word. 'Porpoise' was previously 'porpesse,' and earlier still 'porkpisce' (Spenser), i.e., hog-fish; and we may safely conclude that it was not much earlier than his day. 'Coffee' and 'tea' are now naturalized; in 1684 they were foreign words: and then Locke writes them 'coffé,' 'thé.'\*

62. 'Cajole' (to prate, as a 'bird in a cage') was a new word when Skinner wrote his 'Etymologicon' (1688), as he thinks was 'sentiment.' This last, however, had been previously introduced by Chaucer, and was only reintroduced in Skinner's time. 'Congregational' originated, appropriately enough, in the Assembly of Divines. 'Demagogue' was new in Milton's day, and originated with Bossuet, though long unused. 'Dragonade' describes the means employed to convert the Protestants of France by Louis XIV., who quartered dragoons upon them. 'Refugee' arose at the same time, and was the appropriate correlative. Bacon uses 'circle-learning'; 'encyclopædia' is a later term. Shakspeare ridicules 'element' as a pet word in his day ('Twelfth Night'), and Wotton notes 'characters' as a convenient recent acquisition. 'Inimical' was first used by Edmund Burke; 'malignant' and 'cavalier' belong to the time of the Commonwealth; 'roundhead' belongs to the same period, and even in Baxter's time had been explained in different ways; 'some say from the cropt, curl-less head of the Puritans,' others from the 'roundheaded Mr. Pym,' as Queen Henrietta called

\* Diary—Life by Lord King, p. 42.



him. 'Mob' belongs to the reign of Charles II., and was first applied, Lord North tells us, to members of the Green Ribbon Club. 'Pathos,' a quality in which Richard Baxter excelled, was a word not known in his day, as Sylvester, who describes the quality in his Funeral Sermon for Baxter, tells us that he can describe it only in Greek. 'Plunder' was imported, Thomas Fuller says, about 1635, and originated with the plunderings of the soldiers of Gustavus Adolphus. 'Suicide' is marked by Phillips in his 'New World of Words' (1671) as a word that deserves to be exploded—'hissed off,' as more suggestive of 'sus' than 'sui.' 'Selfish' is a good Saxon word, though descriptive of a bad quality: it was devised by the Presbyterians of the Commonwealth. 'Sansculottes,' 'terrorism,' 'guillotine,' tell part of the history of the French revolution of 1790.

In 1534, Sir Thomas Elyot speaks of 'frugality,' 'temperance,' 'sobriety,' and 'magnanimity,' as modern words. In 1589, Puttenham commends the modern invention of 'method,' 'function,' 'numerous,' 'penetrate,' 'indignity,' 'savage,' 'scientific,' 'dimension,' 'idiom,' 'compendious,' 'prolix,' 'figurative,' 'impressive,' 'metrical,' 'inveigle.'\* In 1601, Philemond Holland, a voluminous translator of classic authors, gives the following as novelties, and adds an explanation of each: 'acrimony,' 'austere,' 'bulk,' 'consolidate,' 'debility,' 'dose,' 'aperient,' 'opiate,' 'propitious,' 'symptom.' Early in the seventeenth century, Fulke, the critic of the Rheimish scriptures, objects to 'rational,' 'tunic,' 'scandal,' 'neophyte,' 'despicable,' 'destruction,' 'homicide,' 'ponderous,' 'prodigious,' as not English; as 'inkhorn terms, smelling too much of the Latin.' In 1658, the following were reckoned as uncouth, i.e., as unknown or unusual words: 'adoption,' 'abstruse,' 'amphibious,' 'articulate,' 'adventitious,' 'complicated,' 'compensate,' 'concede,' 'caress,' 'destination,' 'horizontal,' 'oblique,' 'ocular,' 'radiant,' etc. They are appended as such to Heylin's *Observations on L'Estrange's History of Charles II.* In 1670, Dryden, who is in practice one of the reformers of our style, and a good specimen of idiomatic English, objects to 'good graces,' and 'repartee,' and 'embarrass,' and 'grimace,' and 'chagrin.' Similarly, Johnson is blamed on the publication of the 'Rambler,' for using such words as 're-

\* Many of these examples are taken from the admirable volumes of Dr. Trench.

suscitation,' 'narcotic,' 'fatuity,' 'germination,' which were not then parts of the English tongue.

On the other hand, many words are marked in old lists as obsolete, a fact that proves their antiquity, though it is no evidence that they are not still in use. Some contemporary friend of Spenser's, for example, marks as obsolete, 'dapper,' 'scathe,' 'askance,' 'embellish,' 'forestall,' 'fain.' Among words in Chaucer, said in 1667 to be obscure from age, are 'anthem,' 'blithe,' 'bland,' 'carol,' 'franchise,' 'sphere,' 'transcend.' While in Skinner's list of words not in use within the memory of man, 'quæ jam ante parentum ætatem in usu esse desierunt,' he reckons such old English words as 'strath,' 'sough,' 'shaw' (of trees), 'rathe' (early), 'low' (flame), 'landlouper,' 'shore' (sewer), 'laverock' (lark), 'to well up' (to spring), 'yelp,' 'thrill,' 'threpe' (to affirm), 'rive' (tear), 'reive' (carry off), 'dovetail,' 'kirtle,' 'grisly,' 'lewd' (ignorant), 'ledge'; and even 'trenchant,' 'tissue,' 'plumage,' 'malison,' 'outrance,' 'pleasaunce,' 'resource,' 'vicinage,' 'tapestry,' 'villainy,' and many others. Several of these words have, no doubt, been revived in later times: but the fact that they were obsolete two hundred years ago proves that they are old residents in the country. It suggests also—what indeed is the fact—that the English of our old writers, Chaucer, for example, may be clearer to us than it was to the readers and authors of the age of Dryden and Pope.

The student may extend these lists. To our own age belong 'æsthetic,' 'prestige,' 'myths,' 'photography,' 'handbooks,' 'solidarity,' 'nuggets,' etc.; 'folklore' and 'telegrams,' 'tenders' and 'railways.' To America we owe 'outsiders,' 'coincidences,' 'immigrants,' or 'comelings,' as Wycliffe names them.

63. Scarcely less interesting than the question of the dates of the introduction of words into any language, is the change of meaning which many of them have undergone since they were first used. Dean Trench has used this tendency to attach new meanings to old words to illustrate the progress of nations in vice, or occasionally in virtue. He notes, for example, how 'virtus' was originally the moral quality which becomes us as men; then the manly courage of the soldier, and then in Italy, as 'virtù,' the taste which busies itself with antiquarian research and curious ele-

History of  
the mean-  
ing of  
particular  
words.

gance. Similarly, 'worth' was once a moral quality entitled to honour, a sense still surviving in 'worthy' and 'worship'; now it is often represented by 'money value': 'wealth' has undergone the same change, though the original meaning is found in Scripture (1 Cor. x. 24, Ps. lxvi. 12), and survives in 'well' and 'the common weal.' Words, moreover, descriptive originally of knowledge, or skill, or art, have come to represent crooked knowledge and perverted skill. 'Cunning,' 'wit,' 'artifice,' and 'craft,' had all once a noble meaning; now they describe qualities insignificant or degrading. The moral tastes of men have influenced their speech.

64. This tendency is here recorded, however, chiefly to help in fixing the meaning of words.

As a matter of fact, for example, many of the words in sacred Scripture which are now obsolete in the sense in which our translators used them, had *then* their common etymological meaning: 'prevent,' 'apprehend,' 'mortify,' 'offend,' 'allow,' 'conversation,'<sup>b</sup> belong to this class; and in writers of the sixteenth and seventeenth centuries such meanings abound. Hence Cudworth speaks of '*polite surfaces*' as reflecting the images of the things presented to them, and Fuller of '*resenting* a favour.' Hence Lord Bacon tells men that they are to set their affections on 'some *provoking* object,' and that '*incensed* odours are sweetest.' In these cases we need only recall the derivation of the words, and the sense is plain.

65. In other cases the meaning of words has become wider; more frequently narrower and more specific. Occasionally, the meaning has been entirely changed; this last process generally taking place through an intermediate meaning common to the first and last meanings of the word, though now lost.

A few examples of narrowed meaning may prove instructive: Meaning 'attorney' was used in the sixteenth and seventeenth narrowed. centuries for 'one who takes the turn or place of another'; 'one *attorney* between God and man':<sup>a</sup> now it is restricted to the law, or to formal legal acts. 'Imp' was origi-

<sup>a</sup> 'Allow' from Fr. 'allouer,' and that from 'al-laudare,' to praise, approve, commend. 'Allowed to be read in churches.'

<sup>b</sup> 'Conversation,' way of life: from 'conversari,' to be conversant with.  
<sup>c</sup> Wycliffe.

nally any scion or shoot; as 'brat' was anything born. 'Dis-ease'—dis-ease of any kind—is now applied only to an ill condition of body or mind. 'Animosity,' and 'censure,' and 'conceit,' and 'doom,' and 'officious,' had once two meanings; viz., 'spiritedness,' 'any opinion,' whether good or bad; 'a concept,' the object of an act of conception; 'a judgment,' good or bad; and 'ready for duty.' Now they are used in bad senses only.

The following are now used with a meaning wider than at first. To 'abandon,' was to give up to the ban; 'bannus,'  
 Meaning an interdict, or edict; hence, 'banns of marriage';  
 widened. 'bandit,' one outlawed: now it means, to give up  
 entirely, but in any way. To 'comfort' meant, in Wycliffe's  
 day, to make or grow strong, 'the child was comforted in spirit';  
 now it means, to strengthen, and help, and console. To 'control'  
 a man was originally to 'check' him, by keeping a 'contre-  
 rôle,' or file, upon transactions with him; now it means to  
 check and control in any way. 'Christendom' was originally  
 the act whereby men became avowedly Christ's; i. e., baptism—  
 'by my Christendom': now it is used collectively of all who  
 have made that profession. 'Gossip' was at first one who had  
 become akin ('sib'), through common relation, to God; now it  
 is used in a sense much wider and more trivial. 'Trivial' itself  
 is an example of the same change. It was originally—to use  
 another and similar figure—what was well-trodden ('trite') or  
 talked of at the corners of the roads, where three ways met; now  
 it is applied to idle gossip, or to frivolous accusations of any  
 kind. 'Opinion' and 'public opinion' were defined two hun-  
 dred and fifty years ago 'as light, vain, crude, imperfect things,  
 settled with imagination, but never arriving at the understand-  
 ing.'<sup>a</sup> 'Be sure,' says Locke, 'not to let your son be bred up in  
 the art and formality of disputing . . . unless you . . . desire to  
 have him an insignificant wrangler, a mere *opinionator* in dis-  
 course.'<sup>b</sup> For a hundred years and more, the narrow and bad  
 sense of the word is indicated by such forms as 'opinionated,'  
 'opinionastic,' 'opinionative,' 'opinionist.' Now our language is  
 entirely changed. 'Tout devient facile,' said Napoleon, 'quand  
 on suit l'*opinion*.'<sup>c</sup> 'Question of opinion,' says another, 'means,

<sup>a</sup> Ben Jonson.

<sup>b</sup> On the Understanding.

<sup>c</sup> Napoleon III., 1855.



quid faciendum ; question of fact, quid factum.'<sup>a</sup> 'There is in nature,' says an eminent statesman, 'no moving power but mind. In human affairs, this power is *opinion* ; in political affairs, it is public *opinion*' ; and 'this public opinion it is that finally wins the day.'<sup>b</sup> If these sentiments are true, they are practically very important ; nor is it uninteresting to trace the change of meaning which the words have undergone : the history of the word shows the change of popular feeling.

Sometimes the meaning of words *seems* entirely changed. But in all such cases it will be found that there is some third, or third and fourth meaning, which connects the first and the last of the series. A word has at first the meaning *a*, and at last the meaning *d*, and there seems no connexion between them ; but in fact the first meaning becomes *a + b*, the second *b + c*, the third *c + d*, and in the fourth the *c* is dropped, and *d* only remains. Whether the word has modified its meaning, or its spelling, the discovery of these intermediate senses, or spellings, supplies the connecting link in the evidence which makes the whole intelligible.

The following Table illustrates the change from one meaning to another, apparently quite different.

Antique	Ancient.	Ancient, obsolete, ridiculous.	Antic, ridiculous.
Bombast	Silk, cotton.	Cotton used in stuffing, or padding.	Stuffed, bombastic style.
Boor	Cultivator.	Cultivator, rough in manners.	Boorish, uncivilized.
Villain	A farm labourer.	A labourer, low in moral state.	An immoral, bad man.
Pagan	A villager.	A villager, ignorant of the gospel.	One ignorant of the gospel.
Chattels, cattle (like pecunia; pecus)	Heads of cattle (capitalia).	Cattle, as a substance or property.	Substance of any kind not money.
Clumsy	Benumbed with cold.	Benumbed, awkward.	Awkward from any cause.
Copy	Abundance.	Abundance through multiplying copies.	A copy itself.
Gazette	A small coin.	A paper selling for a small coin.	A paper itself.
Lewd	Laic, vulgar, ignorant.	Ignorant, vicious.	Vicious.

<sup>a</sup> Bentham on Fallacies, 1824.

<sup>b</sup> Lord Palmerston, 1829. Quoted from Trans. of Phil. Soc., 1858.



Pomp	A procession.	A procession with great show.	Great show and parade.
Miscreant	Misbeliever.	Misbeliever, grossly vicious.	One grossly vicious.
Lumber	What is put in a Lombard's room.	What is put there, chiefly useless and old things.	Such things anywhere.
Morose	Given to his own manners or ways.	Given to his own ways, self-contained or ungenial.	Ungenial.
Pragmatical	One who attends to business.	One, etc., and grows fussy or positive.	Any one fussy and positive.
Prodigious	An ominous announcement (prodico), prodigies.	Ominous and very great.	Very great.
Lurch	To hide (lurk).	To hide by dipping the head.	To dip the head.
Orient	Sun-rising.	Sun-rising, and so bright, glittering.	Bright and glittering.
Preposterous	Putting behind what should be before.	Putting, etc., and so absurd.	Absurd.
Treacle	Made for vipers (poisonous beasts).	Syrup made to cure poisonous attacks.	Syrup of any kind, specially of sugar.
Restive	What won't go.	Stubborn and won't go.	Stubborn in not standing still.
Prevaricate	One who seems to prosecute a charge when he is really defending.	One who in this way plays false.	One who in any way plays false.
Stationer	One who has a station for selling goods.	One, etc., for selling paper.	One who sells paper.
Romance	Poetry in the Romanese tongue; a mixture of Latin and French.	Poetry, wild and extravagant.	Anything wild and extravagant.
Cheque, check, chequers, exchequer	Game of chess played on surface marked with squares.	The court where a chequered table-cloth was laid and used for counting monies.	Various others, and at last used in money payments.

66. In good modern dictionaries the gradual changes in the meaning of words are shown by a chronological arrangement of those meanings, and of the authorities quoted. Both the memory and the judgment of the student are greatly aided by such an arrangement.

Dictionaries and the proper arrangement of them.

For English words, a convenient chronological division of authorities is from the earliest times to the middle of the reign of Henry VIII., A.D. 1526; from 1526 to the middle of the reign of Charles II., A.D. 1674; and from 1674 to our own times.

## NOTES AND ILLUSTRATIONS.

## 67.—ANGLO-SAXON INFLEXIONS.—DECLENSIONS.

NOUNS.—*First Declension.*

	Singular.			Plural.		
	<i>Mas.</i>	<i>Fem.</i>	<i>Neut.</i>	<i>Mas.</i>	<i>Fem.</i>	<i>Neut.</i>
Nom.	Steorra (star)	tunge (tongue)	eage (eye)	steorran	tungan	eagan.
Gen.	Steorran	tungan	eagan	steorrena	tungena	eagena.
Dat. and Abl.	Steorran	tungan	eagan	steorrum	tungum	eagum.
Acc.	Steorran	tungan	eage	steorran	tungan	eagan.

*Second Declension.*

	Singular.			Plural.		
	<i>1st Cl.</i>	<i>2nd Cl.</i>	<i>3rd Cl.</i>	<i>1st Cl.</i>	<i>2nd Cl.</i>	<i>3rd Cl.</i>
Nom.	Word	smith	spræc (speech)	word	smithas	spræca.
Gen.	Wordes	smithes	spræce	worda	smitha	spræca.
Dat. and Abl.	Worde	smithe	spræce	wordum	smithum	spræcum
Acc.	Word	smith	spræce	word	smithas	spræca.

*Third Declension.*

	Singular.			Plural.		
	<i>1st Cl.</i>	<i>2nd Cl.</i>	<i>3rd Cl.</i>	<i>1st Cl.</i>	<i>2nd Cl.</i>	<i>3rd Cl.</i>
Nom.	Treow (a tree)	men	gifu (a gift)	treowu	menn	gifa.
Gen.	Treowes	mannes	gife	treowa	manna	gifena.
Dat. and Abl.	Treowe	men	gife	treowum	munnum	gifum.
Acc.	Treow	men	gife or u	treowu	menn	gifa.

## THE ADJECTIVE INDEFINITE.

<i>Sing.</i>	<i>Mas.</i>	<i>Fem.</i>	<i>Neut.</i>	<i>Plu.</i>
Nom.	God	god	god	gode.
Gen.	Godes	godre	godes	godra.
Dat.	Godum	godre	godum	godum.
Acc.	Godne	gode	god	gode.
Abl.	Gode	godre	gode	godum.

## ADJECTIVES WITH THE ARTICLE.

	Singular.			Plural.
	<i>Mas.</i>	<i>Fem.</i>	<i>Neut.</i>	<i>Mas. Fem. and Neut.</i>
Nom.	Se goda (good)	seo gode	thæt gode	tha godan.
Gen.	Thæs godan	thære godan	thæs godan	thara godena.
Dat.	Tham godan	thære godan	tham godan	tham godum.
Acc.	Thone godan	tha godan	thæt gode	tha godan.
Abl.	Thy godan	thære godan	thy godan	tham godum.

## PERSONAL PRONOUNS.

Singular,						Dual and Plural.					
1st Per.		2nd Per.		3rd Per.		1st Per.		2nd Per.		3rd Per.	
						Dual, Plu.		Dual, Plu.			
Nom.	Ic	thu	he	heo	hit	wit	we	git	ge	hi	
Gen.	Min	thin	his	hyre	his	uncer	ure,	user	incer	eower	hira, heom
Dat.	Me	the	him	hyre	him	unc	us	inc	eow	him, heom	
Acc.	Me	the	hine	hi	hit	unc	us	inc	eow	hi	

## DEMONSTRATIVE PRONOUNS—THÆT and THIS.

	<i>Sing.</i>	<i>Mas.</i>	<i>Fem.</i>	<i>Neut.</i>	<i>Plu.</i>
se	Nom.	Se	seo	thæt	tha.
seo	Gen.	Thæs	thære	thæs	thara.
thæt	Dat.	Tham	thære	tham	tham.
	Acc.	Thone (thæne)	tha	thæt	tha.
	Abl.	Thy	thære	thy	tham.
thes	Nom.	Thes	theoos	this	thas.
theos	Gen.	Thises	thisse	thises	thissa.
this	Dat.	Thisum	thisse	thisum	thisum.
	Acc.	Thisne	thas	this	thas.
	Abl.	Thise	thisse	thise	thisum.

## INTERROGATIVE PRONOUN.

Nom.	Hwa (who)	Hwæt (what).
Gen.	Hwæs (whose)	Hwæs (whose).
Dat.	Hwam (hwæm) (whom)	Hwam (Hwæm) (whom).
Acc.	Hwone (hwæne)	Hwat (what).
Abl.	Hwi	Hwi (why).

## ANGLO-SAXON CONJUGATION.

## VERBS.

## Indicative.

Pres. Sing.	1	Lufige	(I) love.
	2	Lufast	(Thou) lovest.
	3	Lufath	(He) loves.
Plur.	1, 2, 3	Lufiath	We, ye, they.
Imperf. Sing.	1	Lufode	(I) loved.
	2	Lufodest	(Thou) lovedst.
	3	Lufode	(He) loved.
Plur.	1, 2, 3	Lufodon	(We), etc.

*Subjunctive.*

Pres. Sing.	1 } 2 } 3 }	Lufige	(I) love.
		"	(Thou) love.
		"	(He) love.
Pl.	1, 2, 3	Lufi-on, or -an	We, ye, they.
Imperf. Sing.	1 } 2 } 3 }	Lufode	(I) loved.
		"	(Thou) loved.
		"	(He) loved.
Pl.	1, 2, 3	Luf-odon, or -edon	We, ye, they.

*Imperative.*

Sing.	2	Lufa
Plur.	2	Lufiath

*Infinitive.*

Pres.	Lufian	To love.
Ger.	(to) Lufigenne	For to love.
Participle act.	Lufigende	Loving.
Participle pass.	(ge-) lufod	(Be-) loved.

68. The first of the following versions of the Lord's Prayer is taken from St. Cuthbert's Gospel as it is called, from the fact that it was written in honour of St. Cuthbert. The book is now in the Cotton Library (Nero D. iv.), and was long deposited in the Priory at Holy Island, and in the Cathedral at Durham. It was written probably by Eadfrith, and between 687 and 721 A.D.

The second version is of the date of King Alfred, A.D. 890; and the third is taken from Wiclif, 1380.

The version from St. Cuthbert's Gospel was printed, though inaccurately, by Camden (p. 22), and accurately by Wanley, in his Catalogue of Northern Books and MSS. appended to Hickes Thesaurus of Northern Literature.

## The Lord's Prayer :—

EARLY SAXON. About 700 A.D.	SAXON OF 890.	OLD ENGLISH. Wyclif, 1380.
Uren Fæder thile arþ in heofnas, sie gehalgud thin nama, to cumath thin ric. Sig thin willa swa is in he- ofnas, and in eorþu. Ure hlaf <sup>a</sup> ofer wirtlic <sup>b</sup>	Fæder ure · thu the eart in heofenum <sup>1</sup> . Si <sup>1</sup> thin nama gehalgod <sup>1</sup> to-be-come thin <sup>1</sup> rice. geweorhte thin willa on eorþan, <sup>1</sup> swa swa on heofenum.	Oure fadir that art in hevenes, Halowid be thi name, Thi kyngdom come to. Be thi wille don in erthe, as in hevene. Geve to us this day

sel us to daeg and forgef us scylda <sup>a</sup> urna, swa we forgef an scyldgum urum & do inlead <sup>d</sup> usith in custnung. Ac gefrig <sup>e</sup> urich from ifle.	Urne <sup>1</sup> dæghwamlican hlaf <sup>a</sup> syle <sup>s</sup> us to dæg. And forgef us ure gyltas <sup>1</sup> swa swa <sup>1</sup> we forgifadh urum gylten- dum <sup>1</sup> & ne gelædde thu us on costenunge. Ac alys <sup>h</sup> us of yfell. Soth- lice. <sup>h</sup>	'oure breed ovr other substaunce. <sup>1</sup> Andforgeve us oure dettes <sup>1</sup> as we forgiven our dettours, <sup>k</sup> and lede us not into temptacioun. <sup>k</sup> But de- lyver <sup>k</sup> us from yvel. Amen.
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<sup>a</sup> Hence 'loaf.'<sup>b</sup> Over-substantial.<sup>c</sup> Obligation, from sceal, I owe,  
must, I shall.<sup>d</sup> Inlead, not lead.<sup>e</sup> Be free.<sup>f</sup> Daily.<sup>g</sup> Syle, give; hence, sell.<sup>h</sup> A-loosen, to free; soothlike, truly.<sup>k</sup> These words are all Latin; some of  
them, marked (\*) through the French.

<sup>1</sup> 'Ure' is the gen. pl. of 'Ic,' I;  
 'Heofenum,' the dat. pl. of 'heofen,'  
 Heaven; 'Si,' the third pres. subj. of  
 'wesan,' to be; 'gehalgod' is the  
 past part. of 'hælgian,' to hallow;  
 'eorthan,' dat. sing. of 'eorthe,' earth;  
 'swa, swa,' is so as; 'urne,' poss. adj.  
 pron., accus. sing.; 'gyltas,' acc. pl. of  
 'gylt,' a sin or debt; 'gyltendum,' dat.  
 pl. of 'gyltend,' a debtor.

The following is another specimen of Saxon of different  
 dates :—

FROM CÆDMON, A.D. 680.	KING ALFRED'S VER- SION, A.D. 885.	LITERAL ENGLISH VERSION.
Nu scylun hergan Hafaen ricaes uard,	Nu we sceolan herian Heofon-rices weard,	Now we must praise The guardian ('warden') of Heaven's kingdom
Metudaes mæcti	Metodes mihte	The Creator's ('mea- surer') 'meter' might
End his mod gidanc	And his mod gethonc	And his mind's (mood) thought
Uere uuldur fadur	Wera wuldor-fæder	Of men ('vir'), the Glorious Father
Sue he uundra gihuaes Eci driectin Or astelidæ	Swa he wundra gehwæs Ece dryhten Oord onstealde.	As he of every wonder Eternal Lord. The beginning estab- lished.
He ærist scop	He ærist gesceop	He first framed ( 'shaped' )
Elda barnum	Eorthan bearnum	For earth's children ( 'bairns' )
Heben til hrofe Hælig scepen Tha middun gearð Mon cynnaes uard	Heofon to hrofe Halig scyppend Tha middan gearð Mon cynnes weard	The Heavens for a roof. Holy Creator! (shaper) Then mid-earth ( 'yard' ) Man-kind's guardian ( 'warden' ), Eternal Lord.
Eci dryctin Æfter tiadæ Firim foldu Frea Allmectig.	Ece dryhten Æfter teode Firim foldan Frea Aelmihtig.	Afterwards made For men the fields Master Almighty!



69. 70. The Heliand, the Healer or Saviour, is a metrical gospel harmony, in a language similar to the Anglo-Saxon, and Old Saxon. spoken in the tenth century by Saxon settlers on the Lower Rhine. The language is called by early Gothic scholars, Dano-Saxon, and by others, Old-Saxon.

The following specimen is taken from Luke ii. 8—13 (Part of):—

Tho ward managan cud  
Obar thesa widon werold

Endi quam licht Godes  
Wanum thurh thi uolcan  
Endi thea wardos thar  
Bifeng<sup>a</sup> an them felda  
Sic werdun an forhtun tho  
Thea man an ira moda  
Giseihun thar mahtigna  
Godes engil cuman

‘Wiht ne antdredidin  
Ledes<sup>b</sup> fon thom lihta  
Ic scal eu quadhe<sup>c</sup> liobora thing

Nu is Crist geboran  
An thesere selbun naht  
Salig barn Godes  
An thera Dawides burg  
Drohtin the Gode

Thar gi ina fidan mugun  
An Bethlema burg  
Barno rikiost  
Habbiath that te tecna  
That ic eu getellean mag  
Warun wordun  
That he thar biwundun ligedh  
That kind an enera cribbium  
Tho he si cuning obar al  
Erdun endi himiles.’

Reht so he tho that word gespracenun  
So ward thar engilo to them  
Unrim cuman  
Helag heriskepi  
From hebanwanga  
Fagar folc Godes

Then it was to many known  
Over this wide world

And came a light of God  
— through the welkin;  
And the words there  
Caught on the field;  
They were in fright then  
The men in their mood,  
They saw there mighty  
Angel of God come.

‘A whit dread not  
Of evil from the light,  
I shall to you speak glad things.

Now is Christ born  
On this self-same night,  
Blessed child of God,  
In David’s city,  
The Lord the Good,

There ye him find may  
In Bethlehem’s city  
The most royal of children.  
Ye have as a token  
That I you tell  
True words,  
That he there bound lieth  
The child in a crib,  
Tho’ he be king over all  
Earth and heaven.’

Right as he that word spake  
So was there of angels to them  
In a multitude come,  
A holy host  
From the heaven-plains,  
The fair folk of God.

<sup>a</sup> Hence ‘fangs.’  
<sup>b</sup> A. S. ladh, loatha.

<sup>c</sup> Hence quoth.

'Diurida si nu,' quadun sie  
 'Drohtine selbun  
 An them hohoston  
 Himilo rikea  
 Endi fridu an erdu  
 Firiho barnum.'

'Love be there now,' quoth they,  
 'To the Lord himself  
 On the highest  
 Kingdom of heaven,  
 And peace on earth  
 To the children of men.'

The poem on Beowulf describes the acts of a hero of the Western Danes, 'an Achilles of the North.' There is only one MS. of the poem, preserved in the Cotton Library (Vitellius, A. 15). That MS. seems to have been written in the tenth century; but the poem is of much earlier date. Mr. Sharon Turner was the first to call attention to it in 1805; and it has since been published, with a translation and notes, both by Mr. Kemble and by Mr. Thorpe.

The Saxon of the Heliand, and the Saxon of Beowulf, represent the oldest forms of the Saxon of the Continent and of England respectively.

## BEOWULF,

iv. p. 18 of Thorpe's edition.

Him se yldesta  
 andswarode,  
 werodes wisa  
 word-hord on leac:  
 we synt gum cynnes  
 Geata leode  
 and Higelaces  
 heorth-geneatas\*:  
 was men fæder  
 folcum gecythed  
 Æthele<sup>b</sup> ord-fruma  
 Ecgtheow haten  
 gebád wintra worn  
 ær he on weg hwurfe

gamol of geardum:  
 hine gearwe geman  
 witena wel hwylc  
 wide geond eorthan:  
 we thurh holdne hige  
 hlaforð thinne  
 sunu Healfdenes  
 secean cwomon  
 leod gebyrgean  
 wes thu us larena-god,

Him the eldest  
 answered,  
 (the) bands teacher (sage)  
 (his) word hoard unlocked:  
 we are of (the) kin  
 of (the) Gaetæ (Goths) nation  
 and Hygelac's  
 hearth-enjoyers.  
 My father was  
 to nations (folk) known  
 (a) noble chieftain (foremost man)  
 Ecgtheow called (hight)  
 (he) abode a number of winters  
 ere he on (his) way departed (turned  
 away)  
 old from his yards (courts).  
 Him well remembers  
 sage well-nigh each  
 widely thro' ('yond') the earth.  
 we thro' firm (friendly) feeling  
 thy lord  
 Helfdenes son,  
 to seek have come  
 (thy) people to protect.  
 Be thou our good learner (teacher)

\* Ge-neatas, possessed, enjoyed, from nectan; hence neat (cattle), and neat-herd.

<sup>b</sup> Hence Atheling, son of the noble.

• Hence 'lere,' 'lore,' 'Learn,' is to

make lored—either oneself or another; hence either to learn or to teach, the latter the more common meaning in old English.

71-73. Cædmon, the first Anglo-Saxon writer of note, was a monk of Whitby, and died about 680. He was originally a cow-herd, and a poet 'born, not made.' Bede's narrative of his call to the poetic office has in it a strong cast of the marvellous; but the general facts of his life and his genius are undoubted. His poems are founded chiefly on Bible history, and on religious subjects. His account of the Fall is not unlike that given by Milton; and passages have been quoted which it is thought may have suggested some of the finest poetry in the *Paradise Lost*. But Milton had never seen the writings of Cædmon.

We give as a specimen Cædmon's description of Satan, when recovering from the consternation of his overthrow. Cædmon was first published by Junius; but the most convenient edition is that edited by Mr. Thorpe, and printed for the Society of Antiquaries, 1832. Sharon Turner gives several extracts in 'The History of the Anglo-Saxons,' vol. iii.

Ælfric, abbot and bishop, died about the close of the tenth century. He made a collection of Homilies, a translation of the first seven books of the Bible, and wrote several religious Biographies. He was also the author of a Latin grammar. He wrote in Saxon, he tells us, that 'he might be understood by unlettered people.' Parts of his works were published early in the seventeenth century; and in 1844-6, his Homilies, with an English version, were edited for the Ælfric Society by Mr. Thorpe.

To King Alfred (A.D. 848-901), we are indebted for translations into Anglo-Saxon of the historical works of Orosius and BEDE. The last—an Ecclesiastical History of the Anglo-Saxons—is of great value. It was first published in Bede's Latin and King Alfred's Anglo-Saxon at Cambridge in 1643. Alfred's translation is interspersed with a few reflections of his own:—the only original composition of his that is known to have been preserved.

Other Anglo-Saxon treatises, including several on Scripture, may be found enumerated in Dr. White's Preface to the *Ormulum*, Oxford, 1852.

#### CÆDMON :

Weoll \* him on innan  
Hyge ymb his heortan

Boiled up within him  
(His) thought about his heart,

\* Hence, to well or sprang up.

Hat wæs him utan  
 Wrathlic wite.  
 He tha worde cuæth: <sup>a</sup>  
 Is thes ænga steda <sup>b</sup> ungelic  
 swithe  
 Tham othrum the we ær cuthon, <sup>c</sup>  
 Hean <sup>d</sup> on heofon-rice  
 The me min hearra <sup>e</sup> onlay  
 Theah the hina for tham Al-  
 wealdan <sup>f</sup>  
 Agan ne moston  
 Romigan <sup>g</sup> ures rices  
 Næfth <sup>h</sup> he theah riht gedon  
 That he us hæfeth be-fylled <sup>i</sup>  
 Fyre to botme <sup>k</sup>  
 Helle thære-hatan  
 Heofon-rice benumen <sup>l</sup>  
 Hafath hit gemearcod <sup>m</sup>  
 Mid mon-cynne  
 To gesettanne. <sup>n</sup>  
 That me is sorga mæst  
 That Adam sceal  
 The wæs of eorþan geworht  
 Minne stronglican  
 Stol behealdan <sup>o</sup>  
 Wesan him on wyne <sup>p</sup>  
 & we this wite thölien <sup>q</sup>  
 Hearm <sup>r</sup> on thisse helle  
 Wa la ahte ic minra handa geweald  
 \* \* \* \* \*

Thonne ic mid thys werode  
 Ac licgath me ymbe  
 Iren bendas  
 Rideth <sup>s</sup> racentan sal  
 Ic eom rices-leas <sup>t</sup>  
 Habbath me swa hearde  
 Helle clommas <sup>u</sup>  
 Fæste befangen <sup>v</sup>  
 Her is fyr micel  
 Ufan & neothone

Hot was without him  
 His dire (wrathlike) punishment.  
 Then spake he words;  
 This narrow place is most unlike  
 That other that we formerly knew,  
 High in heaven's kingdom,  
 Which my Master bestowed on me,  
 Tho' we it for the Allpowerful  
 May not possess ('own')  
 (We must) cede our realm;  
 Yet hath he not done rightly  
 That he hath struck us down  
 To the fiery abyss  
 Of the hot hell;  
 Bereft us of heaven's kingdom,  
 Hath decreed  
 With mankind  
 To people it.  
 That is to me of sorrows the greatest,  
 That Adam shall  
 Who of earth was wrought  
 My strong  
 Seat possess  
 Be to him in delight  
 And we endure this torment  
 Misery in hell.  
 Oh, if I had (owned) the power of  
 my hands! \* \* \* \* \*

Then with this host I—  
 But around me lie  
 Iron bonds;  
 Presseth this chain-cord;  
 I am powerless!  
 Have me so hard  
 The clasps of hell  
 So firmly grasped!  
 Here is a vast fire  
 Above and underneath;

<sup>a</sup> Hence quoth.

<sup>b</sup> Hence stead, as in Hampstead, etc.

<sup>c</sup> Hence un-couth.

<sup>d</sup> Same as heah, heahne.

<sup>e</sup> Compare German Herr, Mr. O. E.

Heir.

<sup>f</sup> Hence Bretwalda, governor of Britons.

<sup>g</sup> A. S. rumæn, to give room to, to cede.

<sup>h</sup> From N'abban, not to have.

<sup>i</sup> Hence to fell.

<sup>k</sup> Hence 'bottom,' a low piece of land, etc.

<sup>l</sup> Hence numb, bereft of feeling.

<sup>m</sup> To mark out, to determine.

<sup>n</sup> To settle, or plant it.

<sup>o</sup> 'Stool,' 'hold' firm.

<sup>p</sup> Hence winsome.

<sup>q</sup> Hence the 'tholes' of a boat that support the oars.

<sup>r</sup> 'Harm.'

<sup>s</sup> 'Rideth,' 'sitteth upon.'

<sup>t</sup> Rule-less.

<sup>u</sup> Hence 'clamp,' clammy.

<sup>v</sup> Fast-befingered; hence 'fangs.'

Ic a ne geseah  
 Lathran<sup>a</sup> landscipe  
 Lig<sup>b</sup> ne aswamath<sup>c</sup>  
 Hat ofer helle.

Never did I see  
 A loathlier landscape  
 The flame (abateth not ?)  
 Hot over hell.

THORPE'S *Cædmon*, 1832.

It will be observed that the Saxon is written in alliterative metre ; two principal words in each couplet beginning with the same letter.

From Ælfric's Treatise on the Old and New Testament, written in the days of Edgar, A.D. 960 :—

Ic wille secgan sume feawa word.  
 Ærest<sup>a</sup> be tham hælende hu he us  
 lærde<sup>c</sup> on his halgan<sup>f</sup> Godspelle,  
 tha the hine luvath. Gif ge  
 luvath me, healdath mine beboda.  
 De the me luvath, he healt mine  
 spræce,<sup>g</sup> & mine fæder him luvath,  
 & wit<sup>h</sup> cumiath to him and mid  
 him wuniath witodlike<sup>i</sup> syththam.  
 Dhe the me ne luvath ne healthe  
 na mine spræce. Her we magon  
 gehiran<sup>k</sup> that se hælend luvath  
 swithor tha dæde thonne tha  
 smethan<sup>l</sup> word ; tha word ge-  
 witath<sup>m</sup> & tha weorc standath.

I will say some few words. But  
 before (or first) of the healer  
 (Saviour), how he us taught in his  
 holy Gospel, those that him love.  
 If ye love me, hold (keep) my bid-  
 dings. He that me loveth, he holds  
 my saying, and my Father him  
 loveth, and we-two come to him  
 and won (dwell) with him ever  
 after (since then). He that me  
 not loveth, he holds not my say-  
 ings. Here we may perceive that  
 our Healer loveth more the deed  
 than the smooth word ; the word  
 passeth away and the work standeth.

73. From King Alfred's translation of Bede's Ecc. Hist., lib. i. cp. 8. After enumerating the articles of the Christian faith, he adds :—

Thas word sind skeortlike gesæde,  
 & eow is need that we hi swutelicor  
 eow onwreon. Hwæt is se Fæder ?  
 Ælmihtig skyppend<sup>a</sup> na geworht,  
 ne akenned<sup>c</sup> ac he self gestrende  
 bearn, him selfum eveneke.<sup>b</sup> Hwæt  
 is se Sunne ? He is thæs fæder  
 wisdom & his word & his miht ;  
 thurh dhone se Fæder gesceop  
 calle thing & gesadode. Nis se

*These words are shortly said, and  
 to you is need that we them more  
 plainly to you uncover. What is  
 the Father ? Almighty Creator, not  
 made (worked) nor begotten, but  
 he himself got the Son (bairn), to  
 (or with) himself coeternal ? What  
 is the Son ? He is the Father's  
 wisdom, and his word, and his might ;  
 thro whom the Father made*

<sup>a</sup> Hence 'loathe.'

<sup>b</sup> Hence lihtan, light.

<sup>c</sup> Aswamath, not known ; there are various readings, none satisfactory.

<sup>d</sup> Hence er'st.

<sup>e</sup> Hence learning, lore.

<sup>f</sup> These 'g's' are all soft, halyan.<sup>g</sup>

<sup>g</sup> So the German *sprache*.

<sup>h</sup> A dual form of the pronoun.

<sup>i</sup> Clearly, evidently, truly.

<sup>k</sup> Hence to hear.

<sup>l</sup> Also spelt smooeth.

<sup>m</sup> Goes wide away.

<sup>n</sup> Hence shape, ship, compare craft.

<sup>o</sup> Hence, being akin to.

<sup>p</sup> Even, equal to ; eke, also.



Sunn na geworht na gesceapen ac  
he is akenned: & theah hwæthere<sup>a</sup>  
he is even eald.<sup>b</sup> . . .

Ac ic the sylle<sup>c</sup> besne hu dhu  
Godes akennednesse thy bet under-  
standen micht. Fyre akendh of him  
beorhtnesse & ses beorhtnes is even  
eald tham fyre. Nis na thæt fyre  
of thære beorhtnesse ac seo beorht-  
nes is of tham fyre. Thæt fyr  
akendh dha beorhtnesse ac hit ne  
bith næfre butan thaere beorht-  
nesse. Nu dhu gehyrst thæt seo  
beorhtnesse is eal swa eald swa<sup>d</sup>  
thæt fyr tha heo of cymth. Gethafa  
nu for thi thæt God mihte gestry-  
nan eal swa eald bearn.

(shaped) all things, and put them  
in order (or arranged them). *Not is*  
the Son nor worked nor made  
(shaped). But he is begotten; and  
yet (*tho'*) still he is as old. . . .  
But I to thee give an example how  
thou God's begettingness by it to  
better understand might. Fire be-  
gets of itself brightness, and the  
brightness is as old as the (dat.)  
fire. Not is that fire of that bright-  
ness, but the brightness is of the  
fire; that fire begets the bright-  
ness, but it not beeth (is) never  
without its brightness. Now thou  
hearest (perceivest) that the bright-  
ness is equally old as the fire of the  
which it cometh. Admit now for  
this that God might get a Son as  
old as (coeval with) himself.

74. Composed by CANUTE, 1017-1036, and long a popular  
song. The only known fragment of an Anglo-Saxon ballad:—

'Merie sungen the muneches bin-  
nen<sup>e</sup> Ely,  
That Cnut Ching rew thereby  
Roweth cnihtes nær the land,  
And here wethes muneches' sæng.'

Merrily sung the monks within  
Ely,  
(When) that Cnute King rowed  
thereby;  
Row knights near the land,  
And hear we those monks' song.

Semi-  
Saxon. 75. From King Leir. SEMI-SAXON in two forms,  
differing either in dialect or in date, or perhaps in  
both.

Bladad hafde ene sune  
Leir was ihaten;  
Efter his fader daie,  
He hold this drihlice lond  
Somed an his live  
Sixti winter.  
He makede ane riche burh  
Thurh radfulle his crafte,  
And he heo lette nemnen

Bladud hadde one sone,  
Leir was ihote.  
After his fader he held this lond,  
In his owene hond,  
Haste his lif-dages,  
Sixti winter.  
He makede on riche borh  
Thorh wisemenne reade,  
And hine het nemni

<sup>a</sup> Hence 'whether.'  
<sup>b</sup> Eld, Alderman, elder, etc.  
<sup>c</sup> 'Sell,'  
<sup>d</sup> All so old as.

<sup>e</sup> Scotch 'ben.'  
<sup>f</sup> Latin monachus.  
<sup>g</sup> Scotch 'sang.'

Efter him seolvan ;  
 Kaer-Leir hehte the burh.  
 Leof heo was than kinge  
 Tha we, an ure leod-quide,  
 Leir-chestre clepiad,  
 Geare a than holde dawon.

After him seolve ;  
 Kair-Leir hehte the borh.  
 Leof he was than kinge ;  
 The we, on ure speche,  
 Leth-chestre cleopieth  
 In than eolde daiye.

THORPE'S *Anal. Saxonica*, p. 143.

76. From Layamon's account of King Arthur's Coronation,  
 written about 1180 :—

Tha the king igeten hafde  
 And al his mon-weorede  
 The bugan\* out of burhge  
 Theines swithe balde  
 Alle tha kinges  
 And heore here-thringes  
 Alle tha biscopes  
 And alle tha clærkes  
 Alle tha eorles  
 And alle the beornes  
 Alle tha theines  
 Alle tha sweines  
 Feire iscrudde

Helde geond felde  
 Summe heo gunnen aruen  
 Summe heo gunnen urnen  
 Summe heo gunnen lepen  
 Summe heo gunnen sceoten  
 Summe heo wrastleden  
 And wither-gome makeden  
 Summe he on velde  
 Pleonwende under scelde

Summe heo driven balles  
 Wide geond the felde.

When the king eaten had,  
 And all his man-host,  
 Then fled out of the borough  
 The thanes (people) very boldly.  
 All the kings  
 And their war-throng (or of servants)  
 All the bishops  
 And all the clerks,  
 All the earls  
 And alle the men (bar-ons),  
 All the thanes,  
 All the swains,  
 Fairly dressed (scrud, shred, shroud  
 —cut up),  
 Held (their way) ayont the field.  
 Some they began to discharge arrows.  
 Some they began to run,  
 Some they began to leap,  
 Some they began to shoot (darts)  
 Some they wrestled,  
 And wither-game (contests) made  
 Some they in field  
 Played under shields (i.e. with  
 swords),  
 Some they drove balls  
 Far ayont (or thro') the fields.

Layamon, or Laweman, was a priest, and dwelt on the banks of the Severn. He lived during the latter half of the twelfth century. His poetical history is taken from Bede, from St. Albin and Austin, and from the Anglo-Norman metrical chronicle of Brut, translated by Wace, from Geoffrey of Monmouth's History. This last embraces the history of Britain from the destruction of Troy.

\* Hence 'bow,' to yield.

77. Semi-Saxon, from the later portion of the Anglo-Saxon Chronicle, A.D. 1154:—

On this gær wærd the King Stephen ded, and bebyried ther his wif and his sune wæron bebyried at Fauresfeld. Thæt minstre hi makeden. Tha the king was ded, tha was the eorl beionde sæ and ne durste nan man don oðther bute god for the micel eie of him. Tha he to Englelandecome, tha was he underfangen mid micel wortsceipe & to king bletcæd in Lundene on the Sunnendæi beforen mid-winter-dæi.

In this year was the King Stephen dead, and be-buried where his wife and his son were be-buried at Tauresfield. That minster they made. When the king was dead, was the earl beyond the sea, and not durst no man do other but good for the mickle (great) awe of him. When he to England came, then was he undertaken (received) with mickle worthship and to king blessed (consecrated) in London on the Sunday before mid-winter day (25th Dec.)

The Grave : a fragment, written about 1150 :—

The wes bold gebyld  
Er thu iboren were;  
The wes molde imynt

Er thu of moder come  
Ac hit nes no idiht

Ne theo deopnes imeten :  
Nes gyt iloced  
Hu long hit the were :

Nu me the bringaeth  
The thu beon scealt  
Nu me sceal the meten

And tha mold seodhdha.

For thee a building was built  
Ere thou y-born wert,  
For thee was mould (earth) y-  
settled

Ere thou of mother camest ;  
But it is not ('not-is not') y-dight  
(prepared),

Nor the deepness meted :  
Nor is it yet seen (looked on)  
How long it for thee were (should  
be) :

Now I (or men me) bring thee  
Where thou shalt be,  
Now I (or men) shall thee mea-  
sure,

And then mould (earth) after that.

78. From the Ormulum, a metrical paraphrase of part of the New Testament, so called from Ormin, its supposed author, who lived in the time of Henry II. He tells us in the dedication that he was a canon of the order of St. Augustine, and that he composed his Homilies at the request of Brother Walter, for the spiritual improvement of his countrymen. 'Orm' and 'Walter' appear consecutively in the Liber Vitæ of the church of Durham ; and it is probable that the Ormulum is of northern origin. The whole was published in a very convenient form by Dr. White in 1852.

And whase wilenn shall this boc  
Eft otherr sithe writenn,  
Himm bidde ic that het write riht,  
Swa summ this boc himm  
tæchethth.

All thwerit ut afterr thatt itt iss,

Uppo this firrste bisne,  
Withth all swille rime alls her iss  
sett,

Withth all se fele wordess;  
And tatt he loke well thatt he  
An bocstaff write twiyyess,  
Eyywhær thær itt uppo this boc  
Iss writenn o thatt wise.  
Loke he well thatt het write swa,  
Forr hee ne mayy nohht elless

Onn Ennglishish writenn riht to  
word  
Thatt wite he wel to sothe.

And whoso willeth (shall) this book  
To write again hereafter,  
Him bid I that he write it right,  
So as this book him teacheth.

All through (out) as after that it  
is,

In this the first example,  
With all such rhythm as here is  
set,

With wordès all so many,  
And let him look to it, that he  
Each single letter write twice;  
Wherever it in this my book  
Is written in that wise.  
Look he well that he write it so,  
For otherwise he cannot (may  
not)

In English write the words aright  
That, know he well, is soothfast  
(true).

The Ormulum is remarkable as a repository of purely Anglo-Saxon words. Mr. Marsh notes that out of twenty-three hundred words the whole number of foreign origin does not exceed sixty. There is not one from the Anglo-Norman, and scarcely ten from the Latin.

79. 80. OLD ENGLISH. Charter of Henry III., Robert of Gloucester, and Piers Plowman.

Old English. From the Charter of Henry III., 1258 A.D., addressed to the people of Huntingdonshire, and regarded as one of the earliest specimens of ENGLISH:—

Henry thrug Godes fultome King  
on Engleneloande, Lhoawerd of  
Irloand, Duk on Normand, send I  
gretting to alle hise holde, ilærde<sup>a</sup>  
and ilewede<sup>b</sup> on Huntindonschiere.  
That witen<sup>c</sup> ge wel alle that we  
willen & unnen, that ure rædesmen  
alle othe the moare del of heom,  
that beoth<sup>e</sup> ichosen thurg us &  
thurg that loandesfolk on ure kune-

Henry, through God's help, King  
over (on) England, Lord over  
Ireland, Duke over Normandy,  
sends greeting to all his subjects,  
learned and lewd (unlearned) in  
Huntingdonshire. This know ye  
well all that we will and grant what  
our advisers, all or the more deal  
of them, that be chosen through us  
and through the land-folk of our

<sup>a</sup> Learned, lore.

<sup>b</sup> Lewd, see Acts xvii. 5.

<sup>c</sup> Witen, hence to wit.

<sup>d</sup> Rædesmen, hence reader, interpreter.

<sup>e</sup> Beoth, a form of the old plural, for which 'been' is afterwards used.

riche, habbið idon & schullen don in the weorthnes<sup>a</sup> of God, and ure treowthe,<sup>b</sup> for the freme of the loande, thurg the besigte<sup>c</sup> of than beforen iseide rædesmen & beo stedfæst & ilestinde in alle thinges abutan ænde & we heaten alle ure treowe, in the treowthe thæt heo us ogen, thet heo stede-feslicche healden and sweren to healden & to werien the isetnesses thæt beon makede and beo to makien, thurg than toforen iseide redesmen, othur thurg the moare del of heom alswo, also hit is before iseide. . . . And for thæt we willen thæt this beo stædfast & lestinde, we senden gew this writ open, iseined with ure seel, to halden amanges gew ine hord. Witnes us-selven æt Lundæn thæn egetetenthe day on the monthe of Octobr in the two & fowertigthe geare of ure crunning.

From Robert of Gloucester, describing the short prevalence of the Norman-French: written about 1297. The author was a monk of the Abbey of Gloucester. The work is of no great value, either in matter or form; and is based, to a large extent, on the Chronicle of Geoffrey of Monmouth. It was published by Hearne, in 2 vols. 8vo, in 1724, and a reprint of this edition was published at London in 1810. The Chronicle contains a large number of French words.

Thus come lo! Engelande into Normanes honde  
 And the Normans ne couthe<sup>d</sup> speke tho' bote her own speche  
 And speke French as dude atom and her children dude also teche.  
 So that hey men of thys lond that of her blod come  
 Holdeth alle thulke<sup>e</sup> spech that hi of hem nome.  
 Vor bote a man couthe Frenche, men tolth of hym well lute<sup>f</sup>  
 Ac lowe men holdeth to Englyss and to her kund speche yute  
 Ich wene ther be ne man in world contreyes none  
 That ne holdeth to her kund speche, but Engeland one  
 Ac wel me wot vor to conne bothe well yt ys  
 Vor the more that a man con the more worth he ys.

That is:—Thus lo! England came into the hand of the Normans: and the Normans could not speak then but their own speech, and spoke French as they did at home, and their children did also teach: so that high men of this land, that of their blood come, keep all the same speech that they took of them. For unless (but that) a man know French, men talk of him little, and low men hold to English and to their natural speech (i.e., of their kin or kind), yet I ween (think) there be no people in any country of the world that do not hold to their natural speech but in England alone. But well I wot it is well for to know both; for the more a man knows the more worth he is.

<sup>a</sup> Worthiness, glory.

<sup>b</sup> Truth, i.e. to us.

<sup>c</sup> Or determination.

<sup>d</sup> Couthe, conne, hence cunning (knowing), etc.

<sup>e</sup> Thulke, Scotch thilk.

<sup>f</sup> In A. S. *lyt*, little.



From the 'Visions of Piers Ploughman,' written, it is supposed (about A.D. 1362), by a Robert Langton, a monk residing near Malvern. This poem is in alliterative metre, every other line requiring that two words should begin with the same letter. Each line requires also two accented syllables; the number of unaccented syllables being apparently of no moment.

Both 'Piers Ploughman' and the 'Canterbury Tales' of Chaucer inveigh against the religious corruptions of the age. In 'Piers Ploughman' the religion is the chief aim of the poetry; in the 'Tales' the religion seems subordinate.

In a summer season — When soft was the sun,  
I shoop me into shrouds<sup>a</sup> — As I a sheep<sup>b</sup> were;

Ac on a May morwening — On Malvern Hills  
Me befel a ferley,<sup>c</sup> — Of fairy methought.  
I was weary for-wandered,<sup>d</sup> — And went me to rest  
Under a brood<sup>e</sup> bank, — By a burns side;  
And as I lay and leaned, — And looked on the waters,  
I slombered into a sleeping, — It swayed 'so merry  
Then gan I meten<sup>f</sup> — A marvellous sweven,<sup>g</sup>  
That I was in a wilderness, — Wist I never where,

A fair field full of folc — Found I there between,  
Of all manner of men, — The mean and the rich,  
Werking and wandering — As the world asketh.  
Some putten hem<sup>h</sup> to the plough, — Playden full seld<sup>i</sup>  
In setting and sowing — Swonken<sup>j</sup> full hard,  
And wonnen that wasters<sup>k</sup> — With gluttony destroyeth,  
And some putten hem to pride, — Apparellled hem thereafter,  
In countenance of clothing — Comen deguised,<sup>l</sup>  
In prayers and penances — Putten hem many,  
All for the love of our Lord — Liveden full strait,<sup>m</sup>  
In hope to have after — Heaven-riche<sup>n</sup> bliss.

81. MIDDLE ENGLISH, Chaucer, b. 1328, d. 1400. Norman-  
Middle Saxon style; showing the influence of intercourse with  
English. France.

<sup>a</sup> Put me into clothes.

<sup>b</sup> Shepherd

<sup>c</sup> A wonder.

<sup>d</sup> With over-wandering

<sup>e</sup> Broad.

<sup>f</sup> Sounded.

<sup>g</sup> To meet, to have.

<sup>h</sup> Dream.

<sup>i</sup> Put themselves.

<sup>j</sup> Seldom.

<sup>k</sup> Toiled.

<sup>l</sup> Won that which.

<sup>m</sup> Came disguised.

<sup>n</sup> Strictly.

<sup>o</sup> Kingdom of heaven's bliss.

Outward, lamben seemen we  
 Full of goodness and *pite*  
 And inward we withouten *fable*  
 Been greedy wolves *ravisable*.—‘Romaunt of the Rose.’

Seemen and been are the *old English* plural verbs, a form of part of the old Saxon verb; lamben is the A.S. plural; but pite, fable, ravisable (ravenous), are all French.

From ‘The Parsone’s Tale’ :—

‘Ourswete Lord of Heaven, that wol that we comen all . . . to the blisful lif that is pardurable<sup>a</sup> amonesteth<sup>a</sup> us by the prophet Jeremic, that sayth in this wise : stondesth<sup>b</sup> upon the wayes and seeth and axeth of the old pathes; that is to say, of olde sentences<sup>a</sup>—which is the good way : and walketh in that way. Many ben the wayes spirituel<sup>a</sup> that leden folk to our Lord Jesu Crist and to the regne<sup>a</sup> of glory; of which wayes, ther is a full noble<sup>a</sup> way and wel convenable. . . and this way is cleped<sup>c</sup> penance<sup>a</sup>; of which man should gladly herken and enqueren<sup>a</sup> with all his herte, to wete, what is penance . . . and how many spices<sup>d</sup> ther ben of penance and which thinges apperteinen<sup>a</sup> and behoven<sup>e</sup> to penance . . . Seint Ambrose sayth that penance is the plaining<sup>a</sup> of man for the gilt that he hath don and no more to do any thing for which him ought to plain. And som doctour<sup>a</sup> sayth : Penance is the way-mending of man that sorowth for his sinne and peineth<sup>a</sup> himself for he hath misdoun. Penance with certain<sup>a</sup> circumstances,<sup>a</sup> is veray<sup>a</sup> repantance<sup>a</sup> of man, that holdeth himself in sorwe for his giltes, etc.’

From Sir John Mandeville (born at St. Alban’s, 1300), who travelled in the East, and in 1356 published an account of all he had seen. His book was first published in Latin, then in French, and then in English, ‘that every man of my nacioun may undirstonde it.’ His ‘Travels’ is the earliest book in English prose yet published.

‘And therefore I shalle telle you what the Soudan tolde me upon a day, in his chambre. He leet voyden out of his chambre alle maner of men,

<sup>a</sup> In this extract, the words pardurable, amonesteth, sentences (judgments), spirituel, regne, noble, convenable (suitable), penance, enqueren, apperteinen, plaining, doctour, peineth, certain, circumstances, veray, repantance, are all new importations from

France, and most have remained in our tongue.

<sup>b</sup> Stondesth, an A.S. plural, indic. and imper., here used as an imperative.

<sup>c</sup> Clepped, called.

<sup>d</sup> Another form of the word species, kinds, (see p. 22).

<sup>e</sup> Behoven is the O. E. plural.

lordes and othere; for he wolde spake with me in conselle. And there he asked me how the Cristene men governed hem in oure Contree. And I seyde him, righte wel, thonked be God. And he seyde, Treulyche, nay, for ye Cristene men ne recthen right noghte how untrewly to serve God. Ye scholde geven ensample to the lewede peple for to do well & ye geven hem ensample to don efyl.'

## 82. Comparison of Wiclif's version, and that of others.

From a MS. of part of NEW TESTAMENT in the Library of Corpus Christi, No. xxxii. in their Catalogue: written probably in the early part of the fourteenth century.

The begynnynge of ye gospel of Ihu Crst God Son, as it was wryten in Isaye ye phete: lo y sende myn aungel byfore ye face, ye whilke shall jdge ye way before ye. The voyce of ye kryandis in ye desert redis ye way of God, rygte make yee ye weis of hym. And all ye me of Jerusalem wente forth to hym and alle ye kontre of ye jeury and were baptysede of him in yee flode of Jordain schryifende<sup>a</sup> yere synes. And Ihone was kladde wir heris of cameyls and a gerdel of a skyne about his lendis and he ete honeysokles and honeye of ye wood.

### ROMANS iii. 21—24.

WICLIF, 1380.

Now withouten the lawe the rigtwisnesse of God is shewid, witnessid of the lawe & the profetis & the rigtwisnesse of God is bi the feith of ihesus crist..and ben justified frali bi his grace by the again-biyenge that is in crist ihesus, whom God ordevedn for-geiver by faith in his blood.

<sup>a</sup> Confessing, to shrive.

<sup>b</sup> 'Flum' from 'flow.'

WICLIF, A.D. 1380.

Mark i. 1—6.

The bigynnynge of the gospel of ihesus crist, the sone of god, as it is writun in Isaie the profete: lo I sende myn aungel bifor thi face: that shal make redi thi weye bifor thee. The vois of a crier in desert: make ge redi the weye of the Lord: make ge hise pathis rigt. And al the cuntre of iudee wenten out to hym: and al men of ierusalem, and thei weren baptisid of hym in the flum<sup>b</sup> Iordan, and knowlechiden her synnes. And Ion was clothid with heeris of camels and a girdil of skyn was about his lendis,<sup>c</sup> and he ete honysoukis and wilde hony.

RHEIMS VERSION, 1582, two hundred years later, but with Latinized style.

Now without the law, the justice of God is manifested: testified by the law and the prophets. And the justice of God by faith of Jesus Christ.

Justified gratis by his grace by the redemption that is in Christ Jesus, whom God proposed a propitiation by faith in his blood.

<sup>c</sup> 'Lendis,' 'loins;' A. S. loans.

83. A convenient mode of acquiring a knowledge of archaic forms is to use a book like Bagster's 'Hexapla,' where we have six versions of the New Testament of various dates, extending from A.D. 1380 to A.D. 1611. The following are some of Wycliffe's words. They are interesting, either for the spelling, the grammatical form, or the substance of the words themselves. These are taken chiefly from the Epistle to the Romans.

ASCEND, to *stie* up ; stair, etc.  
 Abundance, aboundance.  
 Acceptance, accep<sup>ci</sup>on of *parsonnes*.  
 Are (bee), ben.  
 Adulteress, *auouteresse*, adulterer  
 (of both genders).  
 BELOVED, darlynge, dereworthe.  
 Birds, briddis.  
 Business, bisynesse.  
 Burnt, brennedden.  
 CHOICE, *chesynge*.  
 Church, chirch.  
 Captive, caitiff.  
 Cut, past tense kitte.  
 Commaundement.  
 Cool, kele.  
 Comfort of Scripture, counfort.  
 Commit, bitaken.  
 DAMPNACIOUN.  
 Delight, delite.  
 Debtor, dettour.  
 Dig down, underdolgen.  
 Difference, departynge.  
 Dishonour, unworschip.  
 ENTERED, entred, entrid.  
 Evil, yuell, euyll.  
 Experience, provynge.  
 Exhort, monest.  
 Every way, algatis.  
 FAITH, feith, feyth.  
 Favour, faveour.  
 Flesh, fleische, flesshe (fley).  
 Follow, sue.  
 GIVEN, geven, goven.  
 HAVE (we), han.  
 Harden (to), endure.  
 Hear, let us, let him, h<sup>ear</sup> we, hear  
 he.  
 Husband, housbonde.  
 Joy, joie.  
 Judge, deme, gess, ghiss.

KINDRED, cosyns.  
 Know, -ith, pl. ind. ; en, pl.  
 sub.  
 Kiss, kysse, coose.  
 LAID DOWN, underputtiden.  
 Lie, lesynge.  
 Life, liif, lyfe.  
 Lump, gob-et.  
 Lusts, covetynges.  
 MEMBERS, membres, membris.  
 Must, may, mayen, moun.  
 May, must.  
 Mortal, deedli.  
 NATURAL, kyndli.  
 Numbers, noumbres.  
 Nations, folkis.  
 Nigh, to draw nigh, *To nigh*.  
 ONE, oon, o, n'oon.  
 Once, oonys, oonli.  
 Ourselves, us-self, us-silf ; your-  
 selves, you silf.  
 Oxen, oxis.  
 PATIENCE, pacience.  
 Passions, passiouns.  
 Ploughing, erynge (earing).  
 Preach, preche (com. French).  
 Provide, purvey.  
 Prayers, preiers.  
 Poison, venym.  
 Principalities, principatis.  
 People, puple.  
 Published, puplishid.  
 Publican, puppican.  
 RAISED, reised, raysed.  
 Repentance, forthenkyng.  
 Repay, quiyt to him.  
 Resist, agenstonden.  
 Resurrection, agen risynge.  
 Riches, richnessis.  
 Revelation, revelacioun.  
 SAINTS, saynctes, seyntes.

Sign (received the), took the *to-kenynge*.

Sold, seelid.

Sound, sowne.

Stagger, *stacker*, from stick.

Slander, *sclaundre*.

Strong, *counforted* in feith; we *sadder* men (i.e., settled), should bear, etc.

Slay, p. tense, *slowne*, *slawe*.

Servants, *servaunts*.

Schuln, shall be (pl.).

Subject, *suget*.

THRM, hem (plural, from he).

The one, the other; the toon, the tother.

True, *sothfast*.

Tongues, *tungis*, *tounge*s, *tunges*.

Treasurer, *tresorer*.

That same, the ilke, *thilke*.

Together, to *gidre*.

Throne, *trone*.

Third, *thrid* (hence the *Riding*).

Turn aside, *boweden awei*.

VAIN, to become, *vanyschen*.

Vengeance, *veniaunce*.

Voice, *vois*.

UNCLEANNES, *filthehead*.

WHETHER, where, *wher*.

Wisdom of God, *cunnyng* of God.

Would, *wolde*, *wole*.

On comparing the versions in the Hexapla, it will be seen that Tyndale's has exercised a very marked influence on the authorized version of 1611; much more, indeed, than any other. This fact, and some others, are well illustrated in the following passage:—

#### LUKE xv. 11.

WICLIF, 1380.

And he seide, a man hadde tweie sones; and the ȝ(y)unger<sup>m</sup> of hem seide to the fadir, fadir ȝ(g)eue<sup>m</sup> me the porscioun of catel<sup>a</sup> that fallith to me, and he departid to hem<sup>b</sup> the catel, and not after many daies, whenne alle<sup>b</sup> thingis<sup>d</sup> weren,<sup>b</sup> gaderid to gidre: the ȝonger sone wente forth in pilgrimage<sup>e</sup> in to a fer countre and there he wastid his goodis,<sup>f</sup> inſlyvyngleccherousli, and aftir that<sup>g</sup> he hadde endid alle thingis, a strong hungir was made in that cuntre and he begaune to haue nede. And he wente and drouge<sup>h</sup> him<sup>i</sup> to oon of the citeseyns of that cuntre, and he sente hym in to his towne,<sup>n</sup> to fede swyne, and he couetid to fille his wombe<sup>h</sup> of the coddis<sup>h</sup> that the hoggis eten<sup>b</sup> and no man ȝaf to hym.

And he turned agen<sup>a</sup> in to hym silf,<sup>f</sup> and seid, how many hirid men in my fadirs<sup>e</sup> hous had plente of

TYNDALE, 1534.

And he sayde: a certayne man had two sonnes, and the yonger of them sayde to his father: father give me my part of the goodes that to me belongeth. And he divided unto them his substaunce. And not long after the yonger sonne gaddered<sup>=</sup> all that he had togedder, and toke his iorney into a farre countre, and theare he wasted his goodes with royetous lyvinge. And when he had spent all that he had, there arose a greate derth thorow out all that same lande, & he began to lacke. And he went and clave to a citesyn of that same countre, which<sup>r</sup> sent him to his felde<sup>a</sup> to keep his swyne. And he wold fayne have filled his bely with the coddies that the swyne ate, and noo man gave him.

Then he came to him selfe and sayde: how many hyred<sup>r</sup> servauntes<sup>m</sup> of my fathers<sup>m</sup> have breed



looues and I perische here thorug hungir! I schal<sup>1</sup> rise up and go to my fadir: and I schal seie to hym, fadir I have synned in to heuene and bifor thee, and now I am not worthim to be clepid thi sone, make me as oon of thin<sup>s</sup> hired men. And he roos up and cam to his fadir, and whanne he was git afer, his fadir saie hym and was stirid (stirred) bi merci,<sup>a</sup> and he ran and fil on his necke: and kissid hym. And the sone seide to him, fadir I have synned in to heuene and bifor thee: and now I am not worthi to be clepid thi sone. And the fadir seide to his seruautis, swythe<sup>a</sup> brynge ge forth the first stole:<sup>a</sup> and clothe ge hym; and geue ze a ryng on his hond: and schoon<sup>b</sup> on his feet: and brynge ge a fatte calf and sle ge: and ete we and make we feest, for this my sone was deed: and hath lyued agen, he perischid, and is founden, and alle men bigunnen<sup>b</sup> to ete.

But his eldris sone was in the feeld, and whanne he cam and nyged<sup>k</sup> to the hous: he herde a symfonye & a croude,<sup>b</sup> and he clepid oon of the seruautis: and ascid what these thingis weren, and he seide to hym, thi brother is comen, and thi father sloug a fatte calf, for he resceyued hym saaf, and he was wrothe: and wold not come in, therfor his fadir gede<sup>1</sup> out and biganne to preie hym, and he answerid to his fadir: and seide, lo so many geris<sup>m</sup> I serve thee and I neuer brake thin comaundement, and thou neuer gaue to me a kide: that I with my frendis shulde have eet, but after that this thi sone that hath devourid his substaunce with hooris<sup>r</sup> cam: thou hast slayn to him a fatte calf; and he seide to hym, sone thou art euermore with me: and alle my thingis ben<sup>b</sup> thin,

ynough and I dye for hunger. I will aryse, and goo to my father, and will say unto him: father I have synned against heven<sup>m</sup> & before thee, and am no moare worthy to be called thy sonne, make me as one of thy hyred seruautes. And he arose & went to his father. And when he was yet a greate way of, his father sawe him, and had compassion, and ran and fell on his necke and kyssed him. And the sonne sayde to him: father, I have synned agaynst heven, and in thy sight, and am no moare worthy to be called thy sonne. But his father sayde to his servautes: bringe forth that best garment and put it on him, and put a ryng on his honde, and shewe<sup>b</sup> on his fete. And bringe hidder<sup>m</sup> that fatted caulfe, and kyll him, & let us eate & be mery: for this my sonne was deed & is alyve agayne, he was loste & is now founde. And they began to be merye.

The elder brother was in the felde; and when he cam and drewe nye to the housse, he heard minstrelsy & daunsynge,<sup>a</sup> and called one of his seruantes and axed what thoose thinges meante. And he sayde unto him, thy brother is come, and thy father had kyllid the fatted caulfe, because he heth receaved him safe and sound. And he was angry and wolde not goo in. Then came his father out & entreated him. He answered & said to his father: Loo these many yeares have I done the service, nether brake at eny tyme thy comaundement,<sup>a</sup> and yet gavest thou me never so moche as a kyd to make mery with my lovers: but as sone as this thy sonne was come, which hath devoured<sup>m</sup> thy goodes with harlootes,<sup>r</sup> thou hast for his pleasure kyllid the fatted caulfe.

but it behoffte to make feest and to have ioie.<sup>m</sup> for this thi brother was deed and lyued<sup>m</sup> agen, he perischid and is founden.\*

And he sayde to him : Sonne thou wast ever with me, and all that I have is thyne : it was meet that we should make mery and be glad, for this thi brother was deed and is alyve agayne : & was loste and is found.

\* Goods, *chattels*.

<sup>b</sup> Note these plural forms.

<sup>c</sup> Etymologically, on foreign travel.

<sup>d</sup> Note these plural forms.

<sup>e</sup> After, is originally a preposition, and this is the intermediate form, before it becomes an adverb.

<sup>f</sup> Note the two forms of the reflexive pronoun, hym and hymself.

<sup>g</sup> Note these genitive forms, fadris, and thin.

<sup>h</sup> 'Cod,' a pillar or cushion (hence to coddle), a bag, a pod; hence Codder (Middlesex), a pea-gatherer. 'Croude,' a fiddle, or generally a musical instrument. 'Swythe,' quickly, sometimes it=go bring,' i.e. fetch. 'Drouze,' past tense of draw. Wombe, see Trench's Select Glossary, p. 238.

<sup>i</sup> Note both the German spelling and the use of 'schal' in the first person.

<sup>k</sup> When Wycliffe wrote, the adjective was often used as a verb and inflected as such; as in this same Gospel, (xiv. 11 :) 'Eche that enbauncith hym shall be *louid*, and he that mekith hym shall be *higid*.'

<sup>l</sup> 'ȝede, 'Yede,' past tense of go; was displaced by 'went.'

<sup>m</sup> The words thus marked illustrate

the progress of our alphabet. The words in Wycliffe and in Tyndale should be compared with each other, and with modern spelling.

<sup>n</sup> 'Towne,' 'turned again,' 'stirid by mercy,' 'stole' (garment), in Wycliffe's text, are all taken from the Vulgate—the version whence Wycliffe's was made.

<sup>o</sup> Note the perfect participle form in 'en,' either intransitive, as 'comen,' or passive, as 'founden.'

<sup>p</sup> Note 'which' used as a masculine pronoun, referring to persons.

<sup>q</sup> 'Felde' suggests the etymology, a cleared piece of land, on which the trees have been *felled* and taken away.

<sup>r</sup> 'Hyre,' 'harlootes,' 'hoor' (now spelt 'whore'), 'varlet,' are all from the A. S.; 'hyr,' 'hire,' and 'hyra,' a hireling, or hired person. In Old English, all these words are applied to both sexes.

<sup>s</sup> Note in 'servaunt,' 'daunsynge,' etc., an attempt to express the nasal *n* of the French, *danseur*, etc. Words so spelt in Old English have nearly always entered our language through the French.

#### 84. EARLY SCOTTISH WRITERS.—The student may be curious

Lowland to compare these specimens with Lowland Scotch. The following are from 'The Bruce,' the earliest English epic, written by John Barbour, Archdeacon of Aberdeen, and completed in 1373; from the 'Orygynale Cronykil of Scotland,' written early in the fifteenth century by Andrew Wyntown, of Lochleven, and from Gawin Douglas' translation of the Æneid, 1513. Other specimens from King James' (d. 1437) King's Quikair (*Quire* or *Book*), and from Dunbar's 'Golden Targe' (1490), may be seen in the Poets and Poetry of Britain. Edin. 1855.

'THE BRUCE,' iv. 871—892.

And as he raid <sup>a</sup> in to the nycht,<sup>b</sup>  
 So saw he, with the monys <sup>c</sup> lycht,  
 Schynnyng off <sup>d</sup> scheldys gret plenté,  
 And had wondre quhat <sup>e</sup> it mycht be.  
 With that all hail thai gaiff a cry,  
 And he, that hard <sup>f</sup> sa suddainly  
 Sic <sup>g</sup> noyis, sum dele affrayit was.

Then with the spuris he strak the sted,  
 And ruschynt in amaing them all.  
 The feyrst he met he gert <sup>h</sup> him fall,  
 And syne his sword he swapyt out,  
 And roucht <sup>i</sup> about him mony rout,<sup>h</sup>  
 And slew sexsum <sup>j</sup> weil sone and ma.  
 Then wndre hun his horse thai sla,  
 And he fell; but smertty <sup>k</sup> rass,  
 And strykand <sup>l</sup> rowm about him mass,  
 And slew of thaim a quantité.  
 Bot woundyt wondra sar <sup>m</sup> was he.

'WYNTOUN CRONYKIL,' lxiii. 1.

Blessyde Bretayn Beelde <sup>n</sup> suld be  
 Of al dhe Ilys of dhe Se,  
 Quhare Flowrys are fele <sup>o</sup> on Feldys fayre  
 Hale of hewe,<sup>p</sup> haylsum of ayre.  
 Of all corne thare is copy <sup>q</sup> gret,  
 Pese and Atys <sup>r</sup> Bere <sup>s</sup> and Qwhet,  
 Bath froyt on Tre and fysche in flwde,<sup>t</sup>  
 And tyl <sup>u</sup> all catale pasture gwde.

From GAWIN DOUGLAS' (Bishop of Dunkeld's) TRANSLATION of the  
 ÆNEID, born 1474, died 1522.

As Laocoon that was Neptunus' prest  
 And chosin by cavil <sup>v</sup> unto that ilk office,  
 Ane fare greet bull offerit in sacrifice,  
 Solempnithe <sup>w</sup> before the holy altare,

<sup>a</sup> Rode.      <sup>b</sup> Night.      <sup>c</sup> Moon's.

<sup>d</sup> Ol.      <sup>e</sup> What.      <sup>f</sup> Such.

<sup>g</sup> 'Gar,' to make, Icelandic.

<sup>h</sup> Reached many a blow.

<sup>i</sup> Six together, very soon.

<sup>j</sup> Smartly, quickly.

<sup>k</sup> Saxon participle form.

<sup>l</sup> Sore.

<sup>m</sup> Pattern.

<sup>n</sup> Many, A. S., Icel., Germ.

<sup>o</sup> Hue.      <sup>q</sup> Plenty, see par. 65.

<sup>p</sup> Oats, barley.      <sup>r</sup> Flood.

<sup>s</sup> For, to.

<sup>t</sup> Cavil, a rod, hence a lot.

<sup>u</sup> Solemnly; so Wicliff spells solempne.

Through the still sey from Tenedos in-fere,\*  
Lo twa gret lowpit edderis with mony thraw  
First throw the flude towart the land can draw.

The peculiarities of the old Scotch dialect consist partly in spelling and pronunciation, and partly in grammatical forms. Among the former may be named qu for wh; as 'quhare,' 'where'; sch, for sh; 'd' for 'th,' as in fader; 's' for 'sh,' as in sall for shall; 'ai' for 'e,' as thaim for them, etc. Among unusual grammatical forms, are the genitive and plural forms in 'is'; a middle pronunciation between the broad es and as of the Saxon and the s of modern English; similarly the Scotch form of 'assured,' 'affrayed,' is 'assurit,' 'affrayit.' The incomplete participle ends in 'and,' as 'slepan,' 'ridand'; and plural verbs end in 's' (as thai loves) instead of 'en,' as was common in contemporary English.

85. 86. MODERN CONTINENTAL LANGUAGES that most closely resemble the English, compared :  
Modern continental languages.

1. Danish, Friesic, and English; 2. Danish, and Dutch, and English.

From the DANISH NATIONAL SONG.

Kong Christian stod ved høien  
mast

I Rog og Damp  
Hans Værge hamrede<sup>b</sup> saa fast  
Al Gottens Hielm<sup>c</sup> og Hierne  
brast

Da sank hver fiendligt<sup>d</sup> Speil og  
Mast

I Rog og Damp  
Flye skreyde flye, boad flye can  
Hoo Staar fu Danmark's Christian

I Kamp?

ENGLISH TRANSLATION.

King Christian stood by the lofty  
mast,

In mist and smoke.

His sword was hammering so fast,  
Through Gothic helm and brain  
it passed.

Then sank each hostile hulk and  
mast

In mist and smoke.

Fly, shriek'd they, fly he who can,  
Who braves of Denmark's Christian

The stroke? (Lit. stands before  
in battle.)

The Norwegian, Danish, and Scotch dialect are much alike. Of course we must compare not the spelling but the general sound of the words.

\* In-fere together, from ge-fers,  
A. S. companion.

<sup>b</sup> A. S. hamer, a hammer.

<sup>c</sup> Hielm, A. S. Healm.

<sup>d</sup> Fiendlight, A. S. feond (pl. fynd),  
a foe, a fiend.

MODERN FRIESIC, translated by Mr. Bosworth. From the 'BOOK OF BEAUTY,' 1834.

'Hwat bist dhou, Libben?  
Ien wirch stribjen  
Fen pine noed in soargh  
Lange oeren fen smerte  
In nochten-ho koart!  
Det ford wine de moárs.

'Deadh hwat bist dhou?  
Ta hwaem allen buisgje  
Fen de scepterde kening ta da  
slave;  
De lætste bæste freon  
Om uns soargen to eingjen  
Dhyn gebiet is in t' græf.'

'What art (be'st) thou, Life?  
A weary strife  
Of pain, need and sorrow;  
Long hours of grief (smart)  
And joys—how short (curt)  
That vanish on the morrow.

'Death, what art thou?  
To whom all bow,  
From sceptered king to slave;  
The last best friend,  
Our cares to end,  
Thy empire is in the grave.'

'When Wilfrith, Bishop of York, was accidentally thrown on the coast of Friesland, he preached to them the gospel of Christ in Anglo-Saxon, and baptized nearly all the princes, and many thousands of the people.'—*Lappenberg*.

In the 'Trans. of the Phil. Soc.,' Part I., 1858, is given a list of words common to the English, Dutch, and Friesian languages. They are selected from a list of several thousands.

## FROM MARK i.

## DANISH.

Jesu Christi<sup>a</sup> Guds  
sons Evangelii<sup>a</sup> Begyn-  
delse. Ligesom skrevet  
er i Propheterne. See,  
jeg sender min Engel  
for dit Ansigt, som<sup>c</sup>  
skal berede din wei for  
dig.

Det er haus Roost,  
som raave i Oortenen:  
bereder Herrens wei  
gjoover hans stier rette.  
Doobte Johannes, i  
Oortenen, og prædi-  
kede omvendalsens  
daab lit syndemes For-  
ladelse. Og det ganske  
land Judæa git ud till

## ENGLISH.

The beginning of the  
Gospel of Jesus Christ,  
the Son of God. Like  
as is written (scribe) in  
ye Prophet: See, I send  
my Angel before your  
sight, your way be-  
fore you he be-righten  
shall.

The voice of one cry-  
ing in the waste, make-  
right the way of the  
Lord (Herr), make his  
paths right. John  
was dipping in the  
waste, and preaching  
the dipping of repen-  
tance (turning again)  
to the forgiving of sins.

## DUTCH.

Het begin des Evan-  
gelies van Jezus Chris-  
tus, den Zoon van God.  
Gelijk<sup>b</sup> geschreven is  
in de Profeten. Ziet,  
Ik zend mijnen Engel  
voor uw aangezicht, die  
uwen weg<sup>d</sup> voor u  
heen bereiden zal.

De stem des roepen-  
den in de woestijn,  
bereidt den weg den  
Heeren maakle zijne  
paden<sup>e</sup> regt! Jo-  
hannes was doopende  
in de woestijn, en  
predikende den doop  
der bekeering tot ver-  
geving der zunden. En

<sup>a</sup> These are foreign words and take  
a foreign genitive.

<sup>b</sup> Sounded, 'ye like.'

<sup>c</sup> The same.

<sup>d</sup> Way.

<sup>e</sup> Hence to pad down; footpad,  
path (padhs).



ham\* ogsaa de of Jerusalem: og alle de som bekjendte deressynder, doobtes of ham i Jordans Flod.<sup>b</sup>

Men Johannes havde klæder\* of kamelhaær, og et Læderbælt<sup>d</sup> om sin lend, og aad Græshopper og Vild Honning.

And all the land of Judæa went to him out, and they of Jerusalem; and were all of him ydipt in the river of Jordan, confessing their sins.

And John was beclad with camels hair and with a leathern girdle on his loins, and he ate locusts and wild honey.

al het Joodsche land ging\* tot hem uit en die van Jeruzalem: en werden allen van hem gedoopt in the rivier de Jordaam belijdende hunne Zonden.

En Johannes was gekleed<sup>c</sup> met kemels-haar en met eenen lederen gordel om zijne lendenen en at Sprinkhanen en widen honig.

The student may exercise his skill in translating the following:—

OLD SAXON, from Tatian's Harmony, given in Bagster's 'Bible in every Land.'

In anaginne was wort,  
inti thas wort was mit Gote,  
inti Got Selbo was thas wort.  
Thas was in anaginne  
mit Gote, allin thuruh thas  
wurdun gitan, inti uggan siu  
ni was wiht gitanes,  
thas thar gitan was.  
Thas lib was in imo,  
inti thas lib was licht manno.  
Inti thas licht in finstarnessen  
leuhta, inti finstarnessen.  
Thas ni bigriffun.

JOHN i. 1—4.

OLD HIGH GERMAN, from Otfrid's Harmony. Bagster, p. 171.

Er allen worolt kreftin  
joh engilo gisceftin,  
So rumo ouh so mahton  
man ni mag gidrahton  
Er so ioh himil wurti  
joh erda ouh so herti.  
Ouh wiht in thin gifuarit  
thag sin elln thrin ruarit  
So was io wort wonanti  
er allen gitin worolti,  
Iz was mit Druhline far  
ni brast imo es io thar.

Paraphrase of JOHN i. 1, &c.

\* 'Gat oot til him' is good Scotch.

<sup>b</sup> Hence 'flood.'

<sup>c</sup> Claethes or cla'es is Scotch.

<sup>d</sup> Leather belt.

\* 'Gang oot' is Scotch.

<sup>c</sup> Our 'yclad,' this form 'ye' is common in Old English, 'yalept' is also a remnant of it.

## CHAPTER IV.

## THE RELATION OF ENGLISH TO OTHER MEMBERS OF THE SAME TRIBE OF TONGUES.

CONTENTS:—(87) Comparison of words and forms in allied languages.

88. Relation of English to other members of the Indo-European tribe of tongues. (89) Indo-European, what. (90) What stocks it includes. (91) Branches of the Gothic stock. (92) Divisions of the Teutonic branch. (93) Members of the Low German division.

NOTES:—(94) Resemblance between Mæso-Gothic and English. (95) Philology and Ethnology.

“All languages which I have examined besides discovering some direct ancestral consanguinity with particular tongues—as the Saxon with Gothic, etc., and the Latin with the Greek—display also in many of their words a more distinct relationship with almost all. . . . No narrated phenomenon of ancient history accounts for the affinities and analogies of words which all languages exhibit, so satisfactorily as the abruption of a primitive language into many others, sufficiently to compel separations of the general population, and yet retaining in all some indications of a common origin.”—SHARON TURNER, ‘Anglo-Saxons,’ ii. 387.

87. If the reader will glance over the following Tables (1, 2, and 3), he will notice at once the marked resemblance, both in matter and in form, of the words in each of the eight languages enumerated. The roots are substantially the same, and the inflexions, if not identical, are closely allied.

## ALLIED LANGUAGES COMPARED.

TABLE I.

<i>English.</i>	<i>A. Sax.</i>	<i>Dutch.</i>	<i>Frisian.</i>	<i>Germ.</i>	<i>Mæs.</i>	<i>Dan.</i>	<i>Iceland.</i>
A Fish	Fisc	Visch	Fish	Fisch	Fisks	Fisk	Fisk, acc.
A Fish's	Fiscas	Visches	Fishes	Fisches	Fiskis	Fisks	Fisks
To a fish	Fisce	Vische	Fiske	Fische	Fiska	Fisk	Fiske
Fishes	Fiscas	Vischen	Fiskar	Fische	Fiskos	Fisk	Fiskar
Fishes'	Fisca	Vischen	Fiska	Fische	Fiski	Fiskes	Fiskar
To fishes	Fiscam	Vischen	Fiskam	Fischen	Fisker	Fiske	Fiskum
Fishes (acc.)	Fiscas	Vischen	Fiskas	Fische	Fiskans	Fiske	Fiske.

TABLE 2.

I	Io	ic	Ik	Ich	Ic	Jeg	Ek
Mine	Min	Mins	Min	Mein	Meina	Min	Min
To me	Me	Mig	Mo	Mir	Mio	Mij	Mer
Me	Me	Mig	Munsch	Mich	Mik	Mig	Mik
We	We	Wig	Wi	Wir	Weis	Wi	Wer
Our	Ure	Onzer	Use	Unser	Unsara	Vor	War
To us	Us	Ous	Us	Uns	Uns	Os	Oss
Us	Us	Ous	Us	Uns	Uns	Os	Oss.

TABLE 3.

Come Cume	Kom	Kem	Komme	Quina	Kommen	Kem
Came Com	Kwam	Kom	Kam	Qwam	Kam	Kom
Come Cumen	Gekomomen	Kemen	(Ge) Kommen	Quiman	Kummen	Komman

TABLE 4.

Eng. Brother	Ger. Bruder	Pers. Bradr
A. S. Broder	Dan. Broder	Tart. Bruder
Dut. Brøder	Icel. Bradur	Russ. Bratr
Mæs. Brother	Lat. Frater	Sans. Bhratre.
Eng. Mother	Ger. Mutter	Pers. Madr
A. S. Modor	Dan. Moder	Russ. Mater
Dut. Moader	Fr. Mère	Kelt. Matheir
Gr. Μητηρ	Lat. Mater	Sans. Mâtre

If these tables were enlarged, so as to include other tongues, care being taken to select words common to them, the resemblances would be still more striking. This is done on a small scale in Table 4, where the words for brother and mother are given in a dozen languages, ending with the Sanscrit. In fact, there are 900 roots in Sanscrit which reappear in the languages of Europe. Words which were current centuries ago at Delhi and Benares, and sprang up long before, in the range of the Caucasus, are but now forcing their way into Columbia and New Zealand, while inflexions from the same language have been modifying the forms of speech of millions of Englishmen in this country for the last thousand years.

It is interesting and important to know something, not only of the history of our tongue, but of its relations.

88. Briefly, then, modern English has been defined<sup>a</sup> as a

<sup>a</sup> Latham,

English defined. 'member of the Low Germanic divisions of the Teutonic branch of the Gothic stock of the Indo-European tribe of languages'—a complex definition, but sufficiently clear, if we take it piece by piece.

89. After careful examination, it has been found that all the Indo-European languages spoken upon earth are divisible into eight or nine, and will probably be found divisible into three or four chief tribes. Of these, the monosyllabic (Chinese, etc.), the Shemitic (Hebrew, etc.), and the Indo-European, are the most important. The Indo-European, or Indo-Germanic, is so called from the fact that it includes the Sanscrit, with all its Indian descendants, and *most* of the European tongues. The Sanscrit, it may be added, is one of the oldest, richest, and most philosophic languages in the world: many of its forms are found in Greek and in Latin.

'*Most of the European tongues,*' it is said. In fact, the Basque, the Turkish, the Calmuck, the Magyar or Hungarian, the Esthonian, the Finnish, and the Lapponic, belong to other tribes; but, with these exceptions, the languages of Europe are all Indo-Germanic, and are allied to the Sanscrit.

'Indo-European,' it will be noticed, is not a perfectly accurate term. It originated with Bopp, and is the best as yet invented. 'Indo-Germanic' and 'Japhetic' (Rask) are more objectionable.

The stocks it includes.

90. This tribe includes the following stocks:—

- 1st. The Gentoo, or Sanscrit, including most of the languages of Hindustan.
- 2nd. The Iranian, or ancient Persian, the parent of the Affghan, the Beloochee, and the Kurdish.
- 3rdly. The Armenian, including Armenian ancient and modern.
- 4thly. The Classic or Pelasgic languages, including Greek, ancient and modern (the Romaic), Latin and its descendants, the Spanish, French, and Wallachian.
- 5thly. The Slavonic, including the Russian language.
- 6thly. The Lithuanic, including the Lettish and Lithuanian.
- 7thly. The Gothic; and
- 8thly. The Keltic, in its different dialects.

91. The *Gothic* stock of languages has two main branches—the Teutonic (or German) and the Scandinavian. This last includes

Branches of the Icelandic, the Norwegian and Swedish, the Danish, the Gothic. and the language of the Feroe Islands. These are all closely related, the Icelandic being practically the parent of the first three, and intimately allied to the last. They are called the Norse tongues.

92. The Teutonic branch contains two divisions, the High Divisions of German and the Low. The *High* German includes the Teutonic the Mæso-Gothic and the Classic German of the present day, and especially of written composition. The *Low* German is the language of the Baltic provinces of Hanover and of Westphalia.

Low German 93. To this same *Low* German division belong the division. five following tongues :—

- a. The Old Saxon.
- b. The Anglo-Saxon.
- c. The Frisian.
- d. The Dutch, etc.
- e. Modern English.

As thus explained, the definition is sufficiently simple. It shows at once what languages most closely resemble the English ; and it helps us to assign to it its proper place among the hundreds of languages and dialects that are spoken upon earth.

#### NOTES AND ILLUSTRATIONS.

94. *Note 1.*—That the Mæso-Gothic is closely connected with modern English may be seen from the M. G. Gospels of Ulphilas, a translation made in the fourth or fifth century.

- Mark i. 33. 'Yah so baurgo alla garunnana was at daura.'  
 'And the borough all gathered was at the door.'  
 " vi. 5. 'Niba fawaim siukaim handuns galagjands, ga hailida.'  
 'Except on a few sick his hands laying, he healed them.'  
 Luke vii. 21. 'Blindaim managaim fragaf siun.'  
 'To blind many he gave forth seeing.'  
 " ix. 3. 'Swa wheitos swe snaiws.'  
 'As white as snow.'  
 24. 'Raus fram vinda wagid.'  
 'A rush by the wind wagged.'



- John viii. 32. 'Yah ufkunnaith sunya, yah so sunya friyans izuis brikkith.'  
 'And ye shall know the truth, and the truth free you shall break.'
- " xiv. 37. 'Saiwala meina faur thuk lagja.'  
 'My soul for thee I will lay down.'

The conjugation of the Verb TO BE in Mæso-Gothic, Saxon, Icelandic, and Frisian, illustrates very well the connection of these different tongues.

		MÆSO-GOTHIC.	ANGLO-SAXON.	ICELANDIC.	FRISIAN.
<i>Ind. Pres.</i>					
Sing.	1	Im (I am)	Eom	Em	(Ik) ben.
	2	Is	Eart	Ert	(P)
	3	Ist	Is	Er	(Hi) is.
Plu.	1	Sijum	Syndon, synd	Erum	Send.
	2	Sijuth	Syndon, synd	Eruth	Send.
	3	Sind	Syndon, synd	Eru	Send.
<i>Past.</i>					
Sing.	1	Vas	Wæs	Var	Was.
	2	Vast	Wære	Vart	Was.
	3	Vas	Wæs	Var	Was.
Plu.	1	Vesum	Wæron	Vorum	Weron.
	2	Vesutu	Wæron	Voruth	Weron.
	3	Vesun	Wæron	Voru	Weron.
<i>Sub. Pres.</i>					
Sing.	1	Sijau	Sy	Se	Se.
	2	Sijais	Sy	Ser	Se.
	3	Sijai	Sy	Se	Se.
Plu.	1	Sijaima	Syn	Séum	Se.
	2	Sijaith	Syn	Seuth	Se.
	3	Sijaina	Syn	Séu	Se.
<i>Past.</i>					
Sing.	1	Vesjau	Wære	Væri	Were.
	2	Veseis	Wære	Værir	Were.
	3	Vesei	Wære	Væri	Were.
Plu.	1	Veseima	Wæron	Værum	Were.
	2	Veseith	Wæron	Væruth	Were.
	3	Veseina	Wæron	Veru	Were.
<i>Infn.</i>		Visan and Sigan	Wesan	Vera	Wesa (to be).
<i>Partic.</i>		Visands (being)	Wesande	Verandi	Wesande (being). E-wasen (having been).

95. *Note 2.*—The languages of the Indo-European family are all allied, and the nations speaking them must have formed originally *one stock*. Attempts have been made to prove this conclusion, and even to determine their first settlements on evidence taken from words common to their various tongues. Most of the languages, for example, have kindred words for ‘snow,’ ‘ice,’ ‘winter,’ ‘spring’; for ‘torrent,’ ‘valley,’ ‘rocks,’ ‘sea,’ ‘silver,’ ‘ships,’ ‘axletree,’ ‘king,’ ‘widow.’ They have no common word for ‘sail,’ or ‘money,’ or ‘priest,’ or ‘ebb and flow,’ or ‘monkey.’ This fact is opposed to the theory that the nations, or the languages spoken by them, are of Indian origin. They all belong to a mountainous district, a colder climate, and apparently to a tideless sea. The neighbourhood of the Caspian, and the mountainous range of the Caucasus, answer to the facts: and herein the results of philology and the traditions of history agree. See ‘*Les Origines Indo-Européennes*,’ par A. Pictet. Paris, 1859.

This notion, it will be observed, goes somewhat beyond the results of Dr. Prichard’s inquiry, as set forth in his work, entitled ‘*The Eastern Origin of the Celtic Nations proved by a Comparison of their Dialects with the Sanskrit, Greek, Latin, and Teutonic Languages.*’ It seeks not only to connect Europe with the East, but to trace the nations of both continents to some of their earliest settlements.

Sharon Turner, following the hint that the Saxon race came originally from the neighbourhood of the Caspian, has examined the affinities between the Asiatic languages of that district and the Anglo-Saxon. The ZEND is the oldest language in use there. This was succeeded by the PEHLVI; and this again by the modern PERSIAN. In the roots he examined, he found 57 in the Zend allied to Saxon roots; in the Pehlvi, 43; and in modern Persian, 162.—*Trans. Roy. Soc. Lit.*, vol. ii. pt. ii.

## CHAPTER V.

## ORTHOGRAPHY AND ORTHOËPY.

CONTENTS:—(96) Spelling as an art.

(97, 98) Elementary *sounds*; and signs for them. Sounds classified.

(99) Elementary *signs*: The letters. (100-104) Vowels, consonants, flats, sharps; explosive, continuous; low, aspirate; labial, guttural, etc. Connection between sounds and letters of the same organ.

(105-107) *Sounds and signs compared*. The deficiencies of the English alphabet. Phonography.

(108-114) *Syllables*, defined. Influence of syllabification on consonants; impossible combinations; unstable combinations; vowels; euphony.

(115) *Quantity*: Classic and English rules. Doubling of letters.

(116-119) *Accent* defined: Importance of, in fixing meaning; in prosody. Secondary accent, what. Accent and quantity.

(120-124) *History of English Alphabet* in connexion with its deficiencies. Phœnician, Greek, Latin, Anglo-Saxon, and Anglo-Norman alphabets. Order of letters.

(125-129) *Spelling*: Capitals; syllables. Anomalies of spelling; origin of them, 1, 2, 3, 4, 5. Rules for spelling, 1-10. Uniformity.

(130) *Orthoëpy*: Erroneous pronunciations classified. Errors in relation to particular letters.

## ORTHOGRAPHY—SPELLING.

‘The right spelling of a word may be said to be that which agrees best with its pronunciation, its etymology, and with the analogy of the particular class of words to which it belongs.’—PHILOLOGICAL MUSEUM, i. 647.

96. Spelling is the art of writing words with their proper letters. In the English language this art is peculiarly what. difficult. Authorities often differ; and the laws of analogy are not always observed in words of the same class. On the other hand, the student has generally a safe guide in etymology, in the rules which regulate the different sounds of

the same consonant, and in a knowledge of the orthoepical expedients (see par. 128) by which we indicate the length of the vowels and the place of the accent. To be ignorant, therefore, of the spelling of words that are spelt uniformly, and are in frequent use, is justly deemed discreditable.

97. The elementary sounds of the English tongue are *forty-two*. *Twelve* are simple *vowel-sounds*: i.e., they can be pronounced—*vocales*—by themselves:—

1 The sound of <i>ā</i> in fall	7 The sound of <i>i</i> in tin
2 " <i>a</i> in father	8 " <i>oo</i> in cool
3 " <i>a</i> in fate	9 " <i>u</i> in full
4 " <i>a</i> in fat	10 " <i>o</i> in note
5 " <i>e</i> in led	11 " <i>o</i> in not
6 " <i>ee</i> in feel	12 " <i>u</i> in but.

*Two* are *semi-vowel* sounds:—

13 The sound of <i>w</i> in well	14 The sound of <i>y</i> in yet.
----------------------------------	----------------------------------

*Four* are *diphthongal*, or *compound vowel-sounds*: that is, are formed by the union of a vowel and semi-vowel or of two vowels:—

15 The sound of <i>ou</i> in house	17 The sound of <i>i</i> in pine
16 " <i>eu</i> in feud	18 " <i>oi</i> in voice.

*Sixteen* are *mutes* and *semi-mutes*:—

19 The sound of <i>p</i> in ep <sup>a</sup>	27 The sound of <i>k</i> in ek
20 " <i>b</i> in eb	28 " <i>g</i> in eg
21 " <i>f</i> in ef	29 " <i>s</i> in ess
22 " <i>v</i> in ev	30 " <i>z</i> in ez
23 " <i>t</i> in et	31 " <i>sh</i> in ish
24 " <i>d</i> in ed	32 " <i>z</i> in azure
25 " <i>th</i> in ith <sup>b</sup>	33 " <i>ch</i> in chest
26 " <i>th</i> in idh <sup>c</sup>	34 " <i>j</i> in jest.

*Four* are *liquid* sounds; so called from their readiness to combine with other letters:—

35 The sound of <i>l</i> in low	37 The sound of <i>n</i> in now
36 " <i>m</i> in mow	38 " <i>r</i> in row.

There are, besides, the *four* following:—

39 The sound of <i>r</i> in work	41 The sound of <i>h</i> in hot
40 " <i>ng</i> in song	42 " <i>wh</i> in why.

\* In all letters, it is important to compare not the names, pee, ef, etc., but the sounds ep, ef, ec, eg, etc., the relation between them is in this way

much more easily detected, than if we compare the names only.

<sup>b</sup> As in *thin*.

<sup>c</sup> As in *thine*.

✓ 98. Of the mutes, half are sharp and half flat ; some aspirate, some lene. These terms designate the sharpness or flatness of the sounds, and the strength or lightness of the breathing in uttering them :—

<i>Lene.</i>		<i>Aspirate.</i>	
p is sharp, and b flat		f is sharp, and v flat	
t       "       d       "		th       "       dh       "	
k       "       g       "		[kh <sup>a</sup> "       gh       " ]	
s       "       z       "		sh       "       zh       " ] azure	
[ts <sup>b</sup> "       dsz       " ]		tsh (ch),       dsh (j)       "	

Of these the following are closely allied :—

p, b, f, and v	k, g [kh and gh]
t, d, th, and dh	s, g, sh, and zh
and [ts, ds]	tsh and dsh (j).

99. To represent these two-and-forty sounds, we have in English six-and-twenty letters, each of which is written in two different forms and sizes. The large letters are called capitals, or capital letters, and the rest small letters ; A a, B b, C c, D d, E e, etc.

Letters  
used in re-  
presenting  
these  
sounds.

100. The series is called the A, B, C, or from the names of the first two letters in Greek, the alphabet.

The letters a, e, i, o, u, are called vowels, w and y are either vowels, as in 'blow,' 'by,' or semi-vowels as in 'well,' 'yet.' As semi-vowels they are reckoned with the remaining nineteen letters, which are called consonants.

When two vowels are joined in one syllable, they form a diphthong, as in *heat* ; when there are three vowels, they form a triphthong, as *buoyant*. Generally the sound is the same as a simple vowel-sound : but in some cases they have a sound of their own, as in 'house,' 'new.' These are proper diphthongs, i.e., they are double sounds with double letters. In long i, as in *pine*, we have a diphthongal sound without corresponding letters ; and in words like 'heat,' 'beau,' we have diphthongal or triphthongal letters with only simple sounds.

Some of the consonants cannot be *sounded* alone, as p, t, k ; others can be sounded but imperfectly, only whispered in fact, as b, v, d, g, z. These are therefore called

Sharps and  
Flats.

<sup>a</sup> Not found in English.

<sup>b</sup> Not found in English as initial letters ; both common in Hebrew, etc.



mute letters. Half of them are sharp and half flat, or, as some describe them less happily, 'hard and soft,' or (in classic language) *tenues* and *medice*. Some of them again are *continuous*, as f, v, sh, zh; i.e., the sound can be prolonged: others are *explosive*, and the sound escapes at once; such are b, p, t, d, k, g.

Continuous  
and explosive.

101. Sometimes all these letters are arranged according to the organs of speech employed in uttering them. If the tongue, for example, is brought in contact with the soft palate of the throat (the velum pendulum), as in pronouncing *loch*, *rag*, the stream or sound issues through the narrowing passage and is finally stopped by it. This is a *guttural* sound and stoppage. When the tip of the tongue is brought in contact with the teeth, as in 'it,' another sound issues and another stoppage is produced. The sound and stoppage are *dental*. When the lower lip is brought in contact with the upper, as in 'up,' there is a third sound and a third stoppage, called *labial*. Ch (hard), t, and p, are therefore respectively guttural, dental, and labial sounds.

Letters  
classified  
according  
to the  
organs  
used in pro-  
nouncing  
them.

Allied to the guttural sounds of ch and g (rag) are *ec* and *egg*, pronounced by the pressure of the tongue against the roof or palate of the mouth. Ng and n (as in 'song' and 'sin') are pronounced by the pressure of the tongue against the same surface, so as to force part of the sound through the nostril. These last are called *palatals*, and sometimes *nasal* sounds; or sometimes *linguals*. L is both a palatal sound and also a lingual; ll (welsh) is palatal and aspirated; y is palatal; r is lingual (as in river) and guttural as in *rh* and *work*; s and z are dental; sh, zh, j, and ch (church) are all dental, and the last four are also palatal; d, t, dh, th, are dental; b and p, v and f, m and w are labial; m is also partly nasal.

102. Similarly, of the vowels, *a* (as in psalm) is guttural, i. e. is formed by the opening of the throat: *ē* is palatal, sounded by the tongue and palate; *ōō* is labial, sounded by the compression of the lips; *a* (as in fate) is a gutturo-palatal; *o* (as in note) is a gutturo-labial. It will be observed, however, that most vowels, after labial, lingual, or palatal letters, may be treated as labial, lingual, or palatal sounds, being formed rather

by the organ with which they are for the moment connected than by the organ to which they naturally belong. In the same way 'h,' the strong breathing, may be regarded as a guttural, a palatal, or a labial sound, as in 'harm,' 'heave,' 'hoop.'

103. The following table exhibits allied sounds in a convenient form :—

Vowels.—a (Psalm); e (there); i (machine); o (note); u (rule, full).

Labials.—B, V (i. e. Bh); P, F (i. e. Ph); M; W.

Dentals.—D, Dh; T, Th; S, Sh, Ch; Z, Zh, J; L, N, R (by some called dental liquids).

Linguals.—D, Dh (by some); T, Th (by some); L, N, R.

Palatals.—G, k (c); Q; Sh, Zh, Ch, J; L, Ll, N, Ng; Y.

Gutturals.—lough; lock; H (as in hard); R (Rh-rk); Hw (who).

N, ng, and sometimes m are also called nasal sounds.

Or thus :—

Four Labial sounds.—B, V, P, F.

Four Lingual or Dental sounds.—D, Dh, T, Th.

Four Palatal and Guttural sounds.—C (k), Ch, G, Gh.

Eight Sibilant sounds.—Z, Zh, S, Sh, [Ts, Ds,] Tsh (ch), Dsh (j).

104. Of the letters as thus arranged and pronounced, it may be remarked that the vowels are in the order in which the lips open in pronouncing them. 'A' is pronounced with the lips most widely apart, 'u' (ōō) with the lips most nearly closed.

The letters of each class are more closely allied to each other than to members of other classes, and are more liable to be interchanged, p for b, d for t, or for the dental sibilant s or z.

When any class needs the help of a liquid, or when any unstable, liquid combination needs a stronger letter, the need is generally supplied from the same class; thus *ἀνῆρ* makes *ἀν-δ-ρὸς*, *numerus* becomes *num-b-er*. Similarly, in compounds, n becomes m before b and p, as in *embarrass*, *impossible*; r is allied to l and s, and l to k. Though these last facts are gathered rather from etymology than from anything that appears very obvious from the classes to which the letters belong.

105. When we come to compare the two-and-forty sounds of the sounds of the English language compared with the signs that represent them. our language with the six-and-twenty letters that are employed to represent them, we see at once the deficiencies of our alphabet. The theory of a perfect alphabet requires that every simple sound should have a single sign, that no sound should have more than one sign, and that similar sounds should be represented by *similar signs*; these last varying according to the degrees of likeness with the sounds they represent. Such is the theory.

106. If the English alphabet be tested by these three principles, it will be found singularly unsatisfactory. It is at once uncertain, inconsistent, erroneous, deficient, and redundant.

'A,' for example, has four sounds, the open ('father') and the short ('fat'), the broad ('fall') and the long ('fame'). The last two are represented also by aw ('bawl'), by ou ('bought'), and au ('taught'); by ay ('ray'), ey and ei ('they,' 'their'), and by ea and ai ('pear,' 'pair').

'O' has three sounds, the short ('not'), the long or open ('note'), and the broad ('move'). The last two are represented also by oo ('grove'), oe ('toe'), and ow ('window').

'E' has a long and a short sound ('feet,' 'fed'). The first is represented also by i ('machine'), by eo ('people'), ea ('fear'), ei ('receive'); and the second, before r, by short i ('dirty') and by eo ('jeopardy').

Of the four diphthongal sounds, eu ('feud') is represented by u ('mule'), eu ('feud'), ue ('ague'); oi ('voice') is represented by oy ('boy'), and ou ('house') by ow ('plow').

In the case of vowel-sounds, therefore, we have five single letters and four diphthongs to represent sixteen sounds, which sounds are again represented by some twenty vowels, either single or in combination. Or to take a single example, *a* has four sounds, and two of these are represented by seven different combinations. Hence we have at once uncertainty, deficiency, and redundancy.

Many of the consonants, also, represent different sounds.

'C' is soft like 's,' before e, i, y, as 'cell,' 'civil,' 'cymbal,' except in sceptic and Cymry; hard like 'k' before a, o, u, r, l, t.

It has also the sound of *sh* in a few words—*social*.

‘F’ is pronounced uniformly except in ‘of’ and its compounds, where it is sounded as *v*.

‘G’ is hard before *a, o, u, n, l,* and *r,* as in *gas, glass,* etc. ; soft, *generally,* before *e, i,* and *y.*

‘S’ is sometimes sharp, as in *sing,*

„ flat, as in *raisin,*

„ *zh* or *sh,* as in *pleasure,*

„ silent, as in *island.*

‘T’ has generally its proper sound, but when followed by *i* and another vowel in the same syllable, it is pronounced *sh.*

‘X’ has a sharp sound—*ks,* as in *exercise ;*

And a flat sound—*gs,* as in *exertion ;*

And the sound of *z,* as in *Xenophon.*

‘Z’ has the sound of flat *s,* as in *zeal,*

And also of flat *sh,* as in *azure.*

That is, *seven* consonants represent *eighteen* different sounds.

The *errors* of the alphabet and its *inconsistencies* are also obvious. ‘Th’ (in *thine*) is related to *d* not to *t.* It is, moreover, a simple sound, and ought to have, like *f,* a single letter. ‘J’ has no real relation, as a sound, to either *i* or *y.* ‘Sh’ is no accurate representative of the sound, which is also represented, in certain combinations, by *c, s,* and *t.* ‘Ch’ (as in *chest*) has no relation to hard *c,* nor strictly to *h,* and if it is a simple sound (as it certainly is in some languages) it ought to have a single letter.

‘C,’ it will be noticed, is redundant, and is always either ‘k’ or ‘s’; *j* is represented by *g* (in *ginger*); *q* is always *kw,* and *x* is a double letter, being equal to *gs* or *ks,* or it is a single letter, equalling *z* : in either case it is redundant.

The influence of the imperfection of the alphabet on the spelling of the language will be noticed below.

107. Phonography is an attempt to remove these anomalies ; and so far as the representation of the different sounds of our language, by means of distinct letters, is concerned, and of allied sounds, by similar letters, it may succeed. But a phonetic alphabet will never take the place of the common alphabet, partly because it conceals the etymology and history of words, and confounds words which are alike in

sound but distinct in meaning ; but chiefly because the literature of Europe is written on the old system, and the preponderance of advantage is too doubtful to reconcile men to so troublesome a change, or, as it might prove, to so serious a loss.

108. A syllable is a collection of letters pronounced by one effort of the voice, and containing one vowel-sound, either simple or complex, as 'rich,' 'thought,' 'fine.' A monosyllable is a word of one syllable ; a dissyllable a word of two syllables ; a trisyllable of three syllables ; a polysyllable a word of more than three.

109. When letters are formed into syllables they become subject to influences which modify the combination and override what would otherwise be their law. If, for example, we try to pronounce *abt*, *apd*, *akg*, *ags*, or any similar combination of a sharp and a flat mute, we find it unpronounceable. We either leave the last letter unsounded, or we insert a vowel, or we change one of the letters for another of the same class as the remaining letter. 'Slabs,' for example, is always pronounced *slabz*, or *slaps* ; 'stag,' *stagz* or *stacks*. Slabs and stags we cannot pronounce. For a like reason, 'steppd' and 'stackd' are always 'steppt' and 'stackt.'

110. Hence the following rule :—When two mutes come together, and are pronounced, they are *both* made either flat or sharp ; and, in fact, right pronunciation always change the sound of the *first* into that of the second, whether sharp or flat.

Hence 's' has two sounds. It is flat (z) after a flat mute, and sharp (s) after a sharp mute.

Hence, verbs in p, t, k, s, never make their past tenses in d simply, but either, if strong verbs, by changing the vowels or by adding *ed* or *d*, and pronouncing it, if not a separate syllable, as t.

Hence the exactest rule for forming English plurals is, 'Add s (with the sound of s) to nouns ending in a sharp mute ('stacks'), and s (with the sound of z) to nouns ending in a flat mute (as 'stags').'

These remarks are not applicable except to mutes. Liquids



(l, m, n, r,) take after them either sharp or flat letters, though themselves generally regarded as flat sounds. Hence we say with equal ease, *alpine* and *albino*, *artisan* and *ardent*.

Vowel-sounds are either flat or sharp; and hence nouns ending in vowels form their plurals in flat *s*, or occasionally in sharp *s*, represented by *ce*, as *penny*, *pennies*, or *pence* (*pennice*), *die*, *dies*, and *dice*.

111. There are other affinities between letters, less rigid than the foregoing, but still important: e.g., bring, brought; drink, draught; buy, bought; seek, sought; letters.

1. impossible, embark, intelligent: tem-p-tation, emo, Consonants. em-p-si, num-b-er: tupto, etuphthē: and between consonants and vowel-sounds, as in sure, patient, verdure, dew.

Verbs, for example, in ng, nk, y, k, naturally soften their Palatals and preterites, in ngd, nkd, yd, kd,—all palatal sounds—gutturals. into the soft gluttural or palatal 'ght.'

Prefixes before labials or dentals change their final consonant into the initial consonant of the word, or take m or n as the initial is labial or dental: as *efface*, *impossible*, *intact*.

112. Unstable combinations, i.e., a liquid and a consonant, often borrow a strengthening sound, and always from the class to which either the liquid or the consonant belong, as in num-b-er, tem-p-tation.\*

Aspirate letters are more easily pronounced together than an aspirate and a lene. Hence if the last τ become th in τύπτω, π is likely to become φ (ph), as in ἐτύφθην.

It has been noticed already that u is a diphthongal sound, equal to 'eu' or 'yu,' and as such is more or less palatal. U and i. When preceded by a dental, the dental is ever apt to become tsh, dsh, or sh simply: 'sure,' 'verdure,' 'virtue,' are examples. 'I' and 'e,' closely allied in sound to the palatal 'y,' cause a like change, as 'patient,' 'soldier,' 'righteous.' Hence the tendency to pronounce *dew* as 'jew,' though deemed a vulgar pronunciation.

\* Dean Ramsey notices that 'fin-non-haddies,' a well-known Scotch fish, used to be 'called' in the streets 'findrams' and 'findram-haddies,' for no other reason, as a Newhaven fisherman expressed it, than that the

sellers got by that word 'a better grip of them wi' their tongues:' the fisherman's explanation of the 'unstable combination,' of the philologist. Compare Havre, Londres.

113. These changes and combinations are owing to the nature and intimate connection of the sounds themselves. Rather euphonic than etymological. They belong not to grammar, as a science, or to the history of words, but to the mechanical process of speech. They are *euphonic* rather than etymological.

114. The changes which VOWELS undergo in consequence of combination are of some importance. The chief of 2. Vowels. them are the following :—

When short vowels stand alone or in the middle of a syllable, there is a tendency to lengthen them, sometimes by adding a second vowel or a consonant, and sometimes by changing the order of the letters, or by both : comp. *annuntio*, announce, \**annunciation* ; 'son' (A. Sax.), *sonus*, *sound* ; *sop*, *soup* ; *sprit*, *spirt*, *sprout*.

When two short vowels come together with a slight consonant between them, there is a tendency, when a helping letter cannot conveniently be inserted, to make the two syllables into one : *Confluentes*, *Coblentz* ; *traditor*, *traitor* ; *nomen*, *noun* (comp. Fr. *hommes*) ; *rightewiseness*, *righteousness* ; *forelosen*, *forlorn* ; *beran*, *bairn*. This tendency is specially seen in words received from Latin through the French tongue.

When two vowels, very different in sound or in fulness, occur in two syllables, with no strong consonant between them, there is a tendency to assimilate them ; as in *cano*, *cecini* ; *capio*, *accipio*, *occupo* : *William*, from *Gulielmus*, etc.

115. We have spoken of long vowels and short : 'o,' for example, in 'not,' is short ; in 'note,' long. The Quantity in relation to vowels. length or shortness of the sound is called the quantity of the vowel.

English quantity is measured by the length of the *vowel* sound ; in classic languages by the length of the syllable or of the vowel. In 'seeing,' for example, 'see' is, in English, long : in Greek, a diphthong might, though itself long, be made short by the following vowel. In 'sit' and 'sits,' again, the 'i' is, in English quantity, short ; and short in both cases : in Latin, the first 'i' may be short but the second must be long. This distinction is important in connection with prosody.

But though the length of the vowel is not said in English to

\* The French gains *tais* end by the strong nasal sound of the *n*.

be modified by the doubling of the consonant, yet the *syllable* is capable, so to speak, of *bearing more* when thus strengthened ; and hence, when a short syllable receives an additional syllable, and is accented, the consonant is generally doubled, as *for-gét*, *for-gótten*. Hence also a tendency to relieve the light syllable of the accent, even though it is part of the original root. We say, for example, not *con-tí-nent*, as we should have said if the 'i' had been long, or had been followed by strong consonants, as in *con-cé-ption*, but *con-tí-nent* and *con-tí-nén-tal*—not as in *con-cé-iv-able*, with the accent on the root. This tendency to shift the accent from a slight to a strong syllable, or to strengthen the slight accented syllable by doubling the consonant or lengthening the vowel, explains many of the anomalies of English spelling ; compare, e.g., Fr. *consé-il* and Eng. *coú-nsel* ; *recipere*, *recevóir*, and *receíve*.

116. 'Accent' is itself a part of orthography, though it is more intimately connected with pronunciation. Accent defined. *Accent* is properly the stress which the voice places on parts of words, as '*presú-me*,' '*hús-band*.' It is to syllables/ what emphasis is to words. The accentuated syllable, like the emphasized word, is distinguished from the crowd, and made the more distinct and impressive.

English words are accented on any of the last four syllables : as *re-lí-ève*, *archán-gel*, *án-ti-dote*, *iné-iv-itable*, *tálk-atí-veness* : the tendency of our language being to throw the accent as near the beginning of the word as possible.

Many words in English are distinguished by accent alone :—

As Nouns and Verbs : *súr-vey*, *survé-y* ; *cón-trast*, *contrást* ; an *á-tribute*, to *at-tribute*.

Nouns and Adjectives : *mín-ute*, *minú-te* ; *aú-gust*, *augúst* ; *in-valíd*, *inválid* ; *cóm-pact*, *compáct*.

Verbs and Verbs, and Nouns and Nouns : *cón-jure*, *conjú-re* ; *desért*, *désert*, etc.

The importance of accent in composition and in Prosody will be noticed hereafter (par. 153).

117. As a rule, the accent in English is on the root, not on the suffix, as *shé-pher-dess*, *lén-gth-en-ing* ; nor on the prefix, except

when it greatly modifies the meaning, or is emphatic, or is a much stronger syllable than the chief syllable of the root. 'Unnáatural,' 'impóssible,' are the common pronunciations, except when things are said to be 'not náatural,' but 'únnatural'; 'not póssible,' but 'ímpossible.' 'Sýllable' and 'cónsonant' are examples of compounds in which the prefix modifies the meaning or is essential to the form.

In French and in Greek, the accent is by no means confined to the root; but varies in position with the length of the word, and even with the nature of the words that are connected with it.

118. In words of three syllables or more, where the accent is Secondary connected with two or more unaccented syllables, a accent. secondary or helping accent is often used; though never marked in print, and not easily recognisable by the ear, as in *beautéfúl*, *témporáry*, *incóntrovértible*. Here the chief stress is on the syllables marked thus (^), but there is also a slight stress on those marked thus ('). This stress will be readily noticed if the syllables be compared with those that are unmarked.

This secondary accent is owing to the tendency of the voice. It speaks as we walk, putting down and lifting up alternately; a process indicated by the terms *thesis* (putting down) and *arsis* (taking up) of the Greek prosodists.

119. It will be noticed that in English, as in Greek, the Accent in accent is entirely distinct from the quantity. Augúst and Augúst have each one long syllable (au), according to our English mode of reckoning the length of syllables, and each *two* long syllables, according to the classic mode. And yet we can accent either syllable as we please, without influencing the quantity of the vowel.

120. The imperfections of the English alphabet belong in part to its history and in part to the peculiarity of the History of the English sounds it has to express. Nearly all alphabets, certainly all in Europe, come from the old Phœnician alphabet. Each nation in succession took the letters it needed, omitting the rest; afterwards, as its literature and modes of speech extended, some of the rejected letters were replaced, not in their original position, which was

already occupied by some new form of an old letter, but at the close of the whole. And hence the alphabets of the Phœnician, Hebrew, Greek, Latin, Anglo-Saxon, and Norman-French languages, though substantially one, differ somewhat in the signs they use for sounds peculiar to each.

HEBREW.	OLD GREEK.	LATER GREEK.	LATIN.	ANGLO-SAXON.	NORMAN FRENCH.
א Aleph	1 Α Alpha	Α	A	A	A
ב Beth	2 Β Beta	Β	B	B	B
ג Gimel	3 Γ Gamma	Γ	C(at first hard)	C (hard)	C (soft)
ד Daleth	4 Δ Delta	Δ	D	D	D
ה He	5 Ε Epsilon	Ε	E	E	E
ו Vau	6 Ϝ Digamma		F { through Etruscan and from old Greek.	F	F
ז Zayn	7 ζ Zeta	ζ, ds	G { Z struck out and inserted afterwards	G	G
ח Cheth	8 Η Heta	Η (long)	H	H	H
ט Teth	9 Θ Theta	Θ		(See below)	
י Yod	10 Ι Iota	Ι	I, J	Ι	I, J, }
כ Caph	11 Κ Kappa	Κ			K }
ל Lamed	12 Λ Lambda	Λ	L	L	L
מ Mem	13 Μ Mu	Μ	M	M	M
נ Nun	14 Ν Nu	Ν	N	N	N
ס Samech	15 Σ Sigma (P)	Σ, κs	{ struck out, inserted afterwards.		
ע Ayin	16 Ο Omicron	Ο	O	O	O
פ Pe and Ph	17 Π Pi	Π	P	P	P
צ Tsaddi	18	See No. 7.			
ק Koph	19 { Koppa afterwards ejected.		Q		Q
ר Resh	20 Ρ Rho	Ρ	R	R	R
ש Shin	21 Σαν, Doric.	Σ	S	S	S
ת Tau	22 Τ Tau	Τ	T	T	T
	23 Upsilon	Υ	U	U	U
	24 Φι	Φ			
	25 Chi	Χ	V { later forms.	W (v or w, V W	
	26 Psi	Ψ	X	X	X
	27 Ωmega	Ω	Z { later.	Y { now as } vowel } Y	
The sibilant sounds in the old Greek have undergone several changes : Ζ, Σ, and Σαν.				Ð (dh)	Ζ
				þ (th)	



121. As the *early* GREEK writers, for example, import the old Hebrew signs, they omit Ts ; Ds, or Z, being the only sound of that kind they know. Gradually F, or digamma, falls into disuse, 'Ch' becomes 'H' (see letter 8), samech becomes ks (15), and koppa is rejected as redundant (see 19 and 11). Meantime, however, other sounds more or less peculiar claim representation, and five letters are added (from 23 and onwards), most of which were unknown even to Homer.

122. The LATIN alphabet is partly taken from the later Greek just named, and partly from the old Etruscan. Hence in old Latin C is hard, and F takes the place of the digamma. X, Z, and Θ are struck out, the first two because the Latin has not the sounds, and the third, because the old Roman neither needed it nor could he easily pronounce it. K was also struck out, all sounds of that class being represented by hard C or G, which they put in the vacant place of the Greek Z ; or by Q, which took the place of the archaic and rejected koppa (19). When Greek words came to be largely imported into Latin, ks and Z were restored, but put at the foot : Φ was spelt ph, and Θ th : simple sounds being in these two cases unhappily represented by double signs. U, moreover, took a double form, and appeared as u and v. I as i and j : this last letter representing a sound that had sprung up from such combinations as Iulus, preceded by a dental.

History of  
particular  
letters.

123. The sounds of the ANGLO-SAXON alphabet very closely resemble those of the Greek ; but, unhappily, the alphabet was taken from the Latin with omissions and additions. J, q, and z are left out : j, because the sound is not known ; z, because it is fairly represented by s ; and q, because represented by cw. Dh and th, on the other hand, which are favourite Anglo-Saxon sounds, are represented by distinct letters, and these are placed (so as to create least confusion) at the end. The Anglo-Saxon c, it may be added, was hard ; and when pronounced ch, was spelt ce (as in ceaster). G was nearly equal to 'y,' and 'y' itself was used only as a vowel (e).

124. Our ENGLISH alphabet is taken (as to its sounds) from

the Anglo-Saxon, but as to its forms, from the Latin, through the Anglo-Norman. Hence we have lost the letters for 'dh' and 'th,' those sounds being unknown in the Norman tongue. We have, however, i, and j, and k (this last found in Norman, though not in French), q, and z. 'Y,' moreover, has its double sound; and the v appears in a threefold form, as u, v, and w, each representing a distinct sound.

125. The *order* of the alphabet is a question that has excited Order of the attention; nor is it easy, at first sight, to explain it. alphabet. Within the last twenty years, however, a theory has been formed which is an approximate explanation. It is suggested, first, that the original alphabet consisted of sixteen letters, the rest being variations of some of these; and that of these, a, e, o, are the three principal vowel breathings. The whole will then stand thus, in Hebrew:—

*Aleph.* First guttural breathing; beth, gimel, dalet; b, g, d, flat mutes, and lene.

*He.* Second breathing, gutturo-palatal: vau, cheth, teth, bh, gh, dh, aspirates; lamed, mem, nun, liquids; samech, sibilant.

*Ayin.* Third breathing, palato-labial: pe, koph, tau; p, k, t, sharp mutes.

Or, placing them horizontally, and under their respective organs, omitting the liquids and sibilants, we have—

<i>Breathings.</i>	<i>Labials.</i>	<i>Palatals.</i>	<i>Linguals.</i>
A	B	C (or G)	D
E	F	CH (or H)	Dh (or Th)
[I	Liquids L.	M	N]
O	P	K	T

which is substantially the order of the old Hebrew.\*

This whole question, however, in this aspect of it, is rather curious than practically important.

\* This theory was first published by Dr. Donaldson. Dr. Latham mentions a substantially similar one as having

occurred to himself and a friend. —Latham, p. 210. See also The New Cratylus, chap. v.

Use of capitals. 126. Large, or capital letters must be used at the beginning

1. Of every sentence and of every line of poetry ;
  2. Of all names of GOD and of every PROPER name, whether noun or adjective, as 'England,' 'English ;' hence Of names of objects personified, as 'O Death,' and generally  
Of titles of office or honour, when used as such, 'The Queen,' 'The Executive ;' even  
Of common names, when, through emphasis or treatment, they are regarded as important, as 'The Reformation of the sixteenth century' ;
  3. Of every direct quotation, when it gives a complete sense, as 'Remember the maxim, "Know thyself ;"'
  4. Of the names of days, weeks, months, as 'The Wednesday of Whitsun week.' Capitals are also used
  5. For the pronoun I and the interjection O.
- Note that it was the custom a century ago to print ALL NOUNS with initial capitals.

Syllables. 127. To divide words into syllables (par. 108) note that

1. Words of one syllable are never divided.
2. Prefixes, affixes, and compound words are divided, the first two from the root, and the last into the words that compose them, as 'mis-deed,' 'harm-less,' 'lov-er,' 'hand-book.'
3. When two vowels come together, and do not form a diphthong, they are divided, as 'la-i-ty,' 'a-e-ri-al.'
4. When two consonants come together between two vowels, they belong to different syllables, as 'tab-let': not, however, if the second vowel is but half-sounded, as 'ta-ble,' nor if the second vowel is part of an affix, as 'count-er' (comp. 'coun-ter-act').
5. As a *general* rule, syllables should begin, as far as the pronunciation allows, with a consonant, as 'in-com-pre-hen-si-ble.

This is the classic rule, and is adopted by Morell and others. Some (as Goold Brown) hold that the consonant ends the syllable. In fact, *short* vowels are generally dependent or close, i.e., are followed, in spelling,

by a consonant; long vowels generally independent or open, as 'ep-ic,' 'pa-per.' In some cases, like 'river,' 'fever,' Dr. Latham<sup>a</sup> is disposed to think that we pronounce two 'v's' and not one, and that the single 'v' belongs really to both syllables.

6. Yet as a syllable is properly such a combination of letters as is pronounced by a single effort of the voice, consonants should generally be joined to the vowels which they modify in pronunciation, as 'An-ax-ag-or-as,' 'a-bom-in-a-tion.'

While these rules are just, the application of them will depend in many cases on the ends we have in view, when dividing words into syllables. If we are teaching the exact sound of letters, we divide so as to secure that result: thus, *pro-vi-ded*, *out-rage*, *blan-ket*, *or-thog-raph-y*, *the-o-lo-gy*. But if our object is to show the etymology of words, we then give the constituent parts, as *pro-vid-ed*, *outr-age*; or as far as possible combine the two methods: as, *or-tho=graph-y*, *the-o=log-y*.

128. The anomalies of English spelling have given rise to much discussion, and no doubt create great difficulties to foreigners and even to Englishmen. In defence, or at all events in explanation of them, the following facts must be kept in mind:—

1. Our alphabet is defective. The *sounds* we get from various sources, and there are forty-two of them. The *signs* we get directly (as do the languages of Europe, except the Turkish) from classical sources only, without all the helps those sources might have given us. Our letters represent but twenty-three distinct sounds, and for the remainder, we have to use double letters, which after all fail to represent the sounds intended. Double vowels, *oo*, *ee*; diphthongal forms to represent single sounds, *mean*, *main*, *coal*, *league*; double consonants to shorten preceding vowels, *hill*, *kiss*; and double consonants to represent sounds essentially distinct from the sound of either of them, as *ch*, *th*, *ng*, are examples.

2. Many single letters have two or more sounds, and in certain combinations it is necessary to modify the spelling to preserve or indicate the sound. In 'rog,' for example, the *o* is

<sup>a</sup> Hand-book, § 231.

long, and this is first indicated by the addition of *e*, *rōge* ; but by this addition the *g* is made soft, and this result is neutralized by the insertion of *u*, *rogue* ; so with *colleague*, *chemistry*, etc.

3. Our language is composed of the most heterogeneous elements, and though it is only the *secondary* object of orthography to indicate whence we receive them, it is an important object, and when gained, helps both the clearness and the force of the thoughts. ‘*City*,’ for example, might be spelt, so far as sound is concerned, *sity* ; but being a derivative word, and spelt in Latin with *c*, all its relations, moreover, appearing in the same form (*civil*, *civic*), and *s* being likely to guide our attention to an entirely false origin, *c* ought to be retained. The spelling is puzzling, but it gives the origin and history of the term, and we gain by it much more than we lose. Similarly, ‘*ph*’ is used rather than *f* in *philosophic* ; *æ* and *œ* instead of *e*, to indicate a Greek origin. So ‘*deltor*’ and ‘*doubt*’ from the Latin.

4. Over and above these purposes, it is often desirable to mark by the spelling the different meaning of the words we use, even when no special attention is directed to their history, owing either to the fact that they come from the same root, See rule 3. or that the root is of no moment. From the same root, for example, we have *canon* and *cannon*, *cord* and *chord*, *corps*, *corpse*, *drachm* and *dram*, *draft* and *draught*, *check* and *cheque*, *brake* and *break*, *holy* and *wholly*, *steak* and *stake*, *marks* and *marches*. From entirely different roots, *bays* and *baize*, *sun* and *son*, *moat* and *mote*, *mane* and *main*, *hair* and *hare*, *veil* and *vale*, *mite* and *might*, *tray* and *trait*, *scent* and *sent*, &c. The meaning in each pair is different, and it is more important to mark the difference by the spelling than to simplify the spelling at the expense of the sense.

Our spelling, therefore, is influenced—

By the deficiencies and uncertain sounds of our alphabet, which it seeks to remedy by the use of various orthographical expedients ;

By the variety and copiousness of our words taken as they are from various sources, and needing to be connected by the spelling, with their roots ; and

By the necessity of distinguishing words of like sound but of different meaning.



5. Add to these sources of diversified spelling and of consequent perplexity, yet another :—Many words having in Latin or Greek the same forms come to us through different channels. Independent and humorsome (Ben Jonson), came direct from the Latin : *dependant* and *humour* reach us through the French. *Authorize* and *civilization* are Greek forms of Latin words : *authorise* and *civilisation* are the forms in which they reach us through the French. All these forms are right ; and the question, which are to be preferred depends upon another—whether we mean to follow the general analogy of our language and of the language whence the words are originally taken ; or, neglecting analogy, to give in the spelling the history of the form.

129. 1. Final 'll,' and s :—Monosyllables ending in f, l, and s, preceded by a short vowel, double the final letter, as  
 Spelling. 'staff,' 'mill,' 'pass.'

Rules. Exceptions—As, gas, has, his, this, thus, us, yes, was, clef, if, of.

Final 'll' is peculiar to monosyllables and their compounds.

2. Other final consonants :—Monosyllables ending in any other letter than f, l, s, keep the final consonant single, as son, cup.

Exceptions—Add, butt, buzz, ebb, egg, err, inn, odd.

3. Final e :—Words in e mute generally retain it before additions that begin with a consonant (a), and omit it before additions that begin with a vowel (b), as paleness, curable.

(a). Exc.—Awful, duly, truly, wholly, and a few others.

(b). Exc.—That 'e' is retained after 'v,' as 'moveable,' and after c or g soft, as 'changeable' ; before ous, it becomes i, as gracious. After 'dg,' the e is generally omitted, as the g is made soft by 'd' ; as 'judgment,' 'abridgment.'

These exceptions originate in the double sound of some letters (c and g), in the uncertain length of some vowels (as o), and in the necessity there is for distinguishing by the spelling words otherwise identical, as but, butt, etc.

4. Final y :—Final y in words not compounds (a), when preceded by a consonant, is generally changed into i (b), before additions when preceded by a vowel, it is generally retained (c), as 'happiness,' 'merrier' ; 'joyful,' 'days.'

(a). Exc.—In compounds treated as such, y remains, as

handy-work, lady-ship. If the word is made one, it may become 'i,' as handiwork.

(b). Exc.—Before 'ing' and 'ish,' *y* is retained, as in pitying, and words in *ie* drop *e* (see Rule 3) and change *i* into *y*, as 'die,' 'dying.'

(c). Exc.—Laid, paid, said, staid, raiment (from *array*) and generally daily, with a few others.

5. Words in *c* and *ck* : Monosyllables (a) and *English* verbs do not end in *c*, but take *ck* for *c*, or double *c*, as wreck, attack. Words of this ending from the classic languages are now spelt in *c*, and without *k*, as music, public.

(a). Exceptions : lac, soc (in old Eng., a privilege), zinc, disc, talc.

6. Final double letters : Words ending with a double letter retain both before additions, if these do not begin with the same letter (a) ; as, successful, seeing.

(a). If the same letter follows, one is omitted, as hilly, freer.

Exc.—Words in *ll* generally drop *l* before consonants, as shalt, dwelt, skilful ; and some words in *ss* drop *s*, as blest.

7. Compound and derivative words : Words ending with a double letter, preserve it double in all derivatives formed by prefixes : feoff, enfeoff, call, recall (a).

(a). Enroll, befell, fulfil, are sometimes spelt with a single *l*.

8. Doubling letters : Monosyllables, and words accented (a) on the last syllable, when preceded by a short vowel (b), double the final consonant (c) before a syllable that begins with a vowel, as thin-ner, acquit-tal.

(a) If the accent is *not* on the final syllable, the final consonant remains single, as, offer, offering.

Exc.—Apparelled, cancelled, caviller, crystalline, driveller, duellist, gravelled, grovelling, jeweller, levelling, libeller, marvellous, modelling, revelling, rivalling, traveller. These forms are intended to guide the pronunciation.

If the accent is thrown back, by the addition, from the final syllable, the final letter is not generally doubled, as référ, référence ; transfer, transférable, or transférible.

Exc.—Though, if the word is classic, it follows the classic

form, irrespective of English rules ; as, excel', ex'cellence, inflâme, inflammâtion.

(b) If the vowel is long, the consonant remains single, as toil-ing.

(c) X final, being a double letter (ks), is never doubled, as, mix-ing.

9. Ize and ise : *Ize* (with z) is generally used when it represents the classic termination, as, philosophize, civilize : *ise* is used in monosyllables, and generally where 'ize' is not a distinct part of the root (a) ; as, rise, advise, surprise, circumcise ; also in spelling words in 'ize' of classic origin, received through the French (par. 128. 5).

(a) Exc.—Size, assize.

10. The student must carefully mark the analogy and tendency of our language : e.g., authour, errour, emperour, are now all written without the *u*, though, as the words were received through the French (erreur, etc.), there is a reason for retaining it. Of three hundred words ending thus, not more than forty retain the *u* (as favour, honour), and these not always. It is probable, therefore, that the spelling of these forty will ultimately conform to that of the rest of the class.

Systematic uniformity in spelling, it may be added, is hardly earlier than the time of Dr. Johnson's Dictionary. He speaks of orthography as having been to that time 'unsettled and fortuitous.' In confirmation of this statement, it may be noted, that Tyndal spells so common a word as *it* in eight different ways—*it, itt, yt, ytt, hit, hitt, hyt, hytt* : while within thirty years the following words are spelt in almost every variety of form.

TYNDALE, 1525.	TYNDALE, 1536.	CRANMER, 1539.	GENEVAN N. T. 1557.
—	—	—	—
Certayne	certain	certayn	certain
Rych	riche	ryche	riche
Moche	much	moch	much
Fyrst	first	first	fyrst
Stewardshippe	stewardshypp	stewardshyp	stewardeshyp
Stewardeshippe	stewardshypp	stewardeshyppe	stewardshyp

What were difficulties in Johnson's time have been settled ; and we now write without scruple, music (not *musicke*), 'public,'

'logic,' 'error,' 'tumor,' 'emperor.' Some however remain. 'Honor' and 'favor' are regarded with suspicion. *Dueling*, *traveling*, and *reveling* seem questionable; and even practised writers hesitate between 'worshipers' and 'worshippers,' and between 'civilize' and 'civilise.' Of such words—'of various or doubtful orthography'—Worcester reckons eighteen hundred.

130. There are in Great Britain five principal dialects; the Northern and Scotch, the Irish, the London and South-Eastern, the South-Western, and the dialect of the Midland Counties; the last often containing some of the peculiarities of the others. There are, of course, smaller differences in other counties; but these are the chief. The following are some of the errors of pronunciation peculiar to each dialect.

Errors in  
pronuncia-  
tion.

#### A

(a). The short *a* (as in *fat*) is sometimes pronounced like open *ā* (as in *father*), as, 'whāt măn': common in Scotland, and in the North of England.

(b). The open *a* is pronounced like the broad *a* (as in *call*), as, 'your *fawther*'; Ireland and Mid. Counties: or like 'ĕ' or 'ĕa' (*feather*), as 'fether,' N. E.

(c). The long *a* (as in *name*) is sometimes unduly lengthened, as 'justificaytion.' Common in the South.

(d). The long *a* in the diphthongs *ea* and *ay* is sometimes pronounced like *ee*, as 'Burgundy *peers*,' 'pee-master': N. E. and Cheshire.

#### B

Is sometimes inaccurately *sounded* after *m*, as *comb*.

#### E

Is often sounded where it ought to be nearly silent; as in 'opĕn,' 'heavĕn.' These are nearly monosyllables, 'op'n,' etc. In the 3rd pers. sing. of verbs, and in the complete participle and past tense, it is often sounded as *u*, as, *lovuth*, *lovud*. In these cases it ought to be pronounced nearly like short *i*.

#### G

Is sometimes pronounced after *n*, as *thingue*, for 'thing,' like *rogue*; sometimes omitted, as 'singin' for *singing*. The *ng* is properly only one sound.

## H

Ought always to be pronounced at the beginning of words.

Exc.—In h-eir, h-eiress, h-onest-y, h-onour-able, h-ostler, h-our, h-umour-ous-some. In hospital and humble it is better to pronounce it.

Nor ought it to be introduced in pronunciation when not found in spelling. The neglect of this rule is very common in the Southern and Midland Counties of England.

It will help the student, to remember that 'the' before a vowel is always thē, as 'thē eye'; before a consonant, it is always th', as th' house, th' man. If this rule is overlooked, 'th' eye' is sure to be pronounced with an unwelcome aspiration.

It may be added that when 'him,' 'his,' 'her' are used after verbs or prepositions, and are not emphatic, they are mere enclitics, *i. e.*, are almost parts of the preceding word; and in that case the 'h' is scarcely sounded at all: as—'Tell him to come. If the pronoun is emphatic, the h must be made distinct, as—

'O grave, where is thy victory?

—Ask HIM who rose again for me.'—MONTGOMERY.

## I

(a). Is often pronounced like 'ey,' as feyne; or like 'oi,' foine; in Ireland and the West of England.

(b). It is often pronounced like the open *a* (father); as, *A* can't tell. N. E., etc.

(c). It is often slurred over or pronounced like 'u,' as in imposs'ble, impossible, wull, for will (Scotch), etc.

## O

(a). Is often pronounced too openly, like *oe* or *ow*, as in sow for so; or too closely, as sou for sow (a pig). The first is common in the S. E. of England, the second in the North.

(b). It is sometimes pronounced like *aw*, or is shortened; as in snaw (for snow), the rōd for road. Scotch, and N. E.

(c). It has often the sound of 'u,' but is pronounced as 'o'; as in none (pron. non), one (pron. w-on). The true sound is 'nun,' 'wun.' Mid. Counties.

Similarly, 'young' (pron. yung) is erroneously pron. yong.

## R

Has three sounds: a rough, rolling lingual or palatal sound, as



in rest, road; a softer sound of the same kind, as in finger; and a semi-guttural sound, as in work.

(a). Sometimes the soft 'r' is omitted, as *finger*, party.

(b). Sometimes it is erroneously inserted, as *winder*, *lor* (law).

(c). Sometimes the soft *r* is changed into the rough rolling sound; as, 'wor-reld,' 'finger,' 'surr.' The former is common in Ireland and Scotland, the latter in S. W. and in Lancashire.

(d). Sometimes the rough and the soft *r* are sounded as gutturals. Common in Northumberland, and known as the 'burr.'

### S

Is sometimes sounded, especially in Somerset, like 'z;' and by foreigners the flat and sharp sounds are often confounded.

### Th

Has two sounds, as in thin and thine. Sometimes the final 'th' is pronounced sharp instead of flat, as *with* instead of *widh*.

### U

When long, is generally, except after *r*, pronounced as eu. Sometimes it is erroneously pronounced as oo, 'dooty,' for 'dewty.'

Short u (as in dull) is often used for the open u (as in butcher). Hence some say *püt* for put, and (vice versa) *büt* for but.

### W

Is sometimes changed in pronunciation into 'v,' and 'v' into 'w;' as, *wictuals* for victuals, *vell* for well. *Wh*, or more properly *hw*, is sometimes pronounced as *w*; as, *wen* for when, *wom*, for whom. Occasionally *wh* is pronounced as *f*. Aberdeenshire, and part of Wales.

Carefully note that unaccented vowels are very apt to be slurred over; or when single and short, to have too broad a sound given to them.

Sometimes they are too distinctly pronounced; a fault that gives the impression of pedantry in the speaker; as, *wick-edness*. The short 'i' sound is more nearly accurate in such cases than the very open e—'wickidniss,' or 'wick'dn'ss,' where the comma represents a half-vowel. Similarly, the Welsh are apt to make all unaccented vowels too open, as, *Ev-an*, *Ev-ans*.

## CHAPTER VI.

## ETYMOLOGY.

CONTENTS:—(131) Three-fold division of Etymology. (132, 133) i. Etymology, or the classification of words. Words classified: four divisions, or eight, arranged grammatically and logically. ii. Etymology. (134) Table of words. The science of the derivation of words.

(135-141) Crude forms: derivatives, primary and secondary. Compounds, decomposites. Meaning of elementary combinations of letters. Examples.

(142) Derivatives classified: nouns from noun adjective and verb roots: adjectives from ditto: verbs from ditto.

(143) Prefixes: Anglo-Saxon and classic. Comparative tables.

(144-150) Affixes: Anglo-Saxon and classic. Nouns, adjectives, verbs. Comparative tables. Patronymics. 'Be,' 'head,' 'dom,' etc.

(151-152) Composition explained grammatically. (153) Rules as to accent. (154) Logical definition. (155-6) Compounds classified: meaning of, 1-5. (157) Incomplete composition. (158) Apparent composition.

(159, 160) Uniting letters of compounds. Importance of composition.

(161) Comparative power of different languages in forming compounds.

(162) Diminutives. (163) Saxon; simple and compound, 1-4: 1-4.

(164) Classic.

(165) Augmentatives: three classes. (166-168) Personal names, their origin and meaning. (169-177) Number, gender, case. Defined: how far they exist in various languages, enumerated. Relics of number-forms in English adj. Plural forms in verbs. Case-endings in English: gen., dat., acc., abl.

(178-179) Comparative and superlative forms. 'Er' and 'est,' etc., traced and explained. Adverbial forms.

(180-182) Numerals: cardinal and ordinal. Table of, in Indo-European tongues.

(183) Facts and laws on the permutation of letters. Allied sounds.

(184-186) Permutation of liquids: of palatals and gutturals, of dentals and sibilants, of labials, of r and s, t and s, d and z, h and g, s and h, with examples.

(187) National preferences for certain sounds: Spanish, Italian, French, German, English.

(188) Grimm's Law, with examples.

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(197) Effect in modifying *vowels*:—of assimilation, of accent, of certain consonantal combinations, and of pronunciation.

(198) Examples of vowel changes.

iii. Etymology as the science of the inflexion of words or Accidence.

(199) Accidence defined and explained.

(200-202) Nouns classified, proper, common, and abstract.

(203) Table of nouns.

(204-206) Number, Rules 1-4. Forms, singular and plural, a . . . l

(207-210) Gender, how indicated. On personification. Case.

(211-232) Pronouns defined and classified: personal, indefinite, relative, interrogative. Forms of each explained. Adverbs formed from Pronouns.

(233-236) Adjectives defined and classified: definitive, qualitative, quantitative. Table. Not declined.

(237-241) Positive, comparative, and superlative forms.

(242-262) Articles. Definite and indefinite numerals.

(263) Adverbs formed from adjectives.

(264-275) Verbs defined and classified: substantive and adjective. Transitive and intransitive; reflexive. Regular, irregular, redundant, defective. Causative, inceptive, frequentative. Primitive and derivative. Saxon and classic.

(276-288) Voice. Moods, indic., subj., imper., inf., gerundial inf. Participles. Forms and use.

(289-299) Tenses: time actual and essential. Present, past, future, indefinite, continuous perfect, emphatic. Peculiarities in the use of present and past tenses. Weak and strong forms. Conjugations. Irregular verbs.

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(303-306) Persons of the English verb. Number. Auxiliaries explained.

(307-311) Adverbs, classified according to their meaning and force; according to their origin. Adverbial phrases.

(312) Words used as adjectives and as adverbs, explanation of.

(313-317) Prepositions classified according to their meaning and origin.

(318-324) Conjunctions defined: co-ordinate and subordinate, classified. Their origin, simple, derived, compound. The same words adverbs, prepositions, and conjunctions.

(325-326) Interjections: classified and explained. Apparent government of.

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"The changes in corresponding words of kindred languages are not arbitrary and capricious, but regulated by fixed and deeply-seated prin-

ciples, especially in the radical works of the more ancient dialects. When we meet with a simple verbal form in Anglo-Saxon, we know beforehand in what shape it may be expected to occur in Icelandic, as well as what further modification it is likely to undergo in Danish and Swedish. Of this sort of knowledge—the very foundation of all rational etymology—our word-catchers do not seem to have had the smallest tincture, and consequently they are perpetually allowing themselves to be seduced by imaginary resemblances into the most ludicrous mistakes.”—GARNETT.

131. Etymology is that part of grammar that treats of the various forms of words. It consists of three defined : its parts enumerated. The *first* is introductory, and classifies words according to the parts of speech into which, for grammatical purposes, they are divided.

The *second* treats of the changes words undergo in their formation, whether native or imported, derivative or compound.

The *third* treats of their inflexions ; i.e., of their declension, if they are nouns or pronouns, and of their conjugations, if they are verbs.

Though thus divided, etymology has really but one object. It seeks out the *primitive* forms of words. It is the science of *etymons* ; i.e., of true primitive forms. It classifies them, it traces them from language to language, and it strips words in any given language of their inflexional changes or additions, defining the origin and the meaning of each.

#### i. ETYMOLOGY AS THE SCIENCE OF THE CLASSIFICATION OF WORDS.

132. If we were to examine all the words of any language for the purpose of arranging them, we should find them readily divisible into four classes :—

1. Words that are *names* of persons or things, whether mental or material.
2. Words that *attribute* qualities, states, or acts.
3. Words that describe the relation between one word or one notion and another, or between one assertion and another, and
4. Words that express rather an emotion than a thought, and have no grammatical connection with the rest of the sentence.

WORDS that are names of things are called, for grammatical purposes, nouns and pronouns. Words that attribute qualities or acts are called attributives, and are either adjectives, which append a quality to nouns without formally asserting it;<sup>a</sup> verbs, which *assert* the qualities or acts; or adverbs, which append qualities either to adjectives or verbs. Words that express the relation between one word and another, and *govern a case*, are prepositions; between one assertion and another, and *occasionally govern a mood*, are conjunctions.<sup>b</sup> The fourth class of WORDS are interjections.

### 133. Defined *logically*;

Defined logically. Nouns and pronouns may be either the subjects or the predicates of propositions.

Adjectives can be predicates only, and

Verbs are predicates and copula combined.

Other parts of speech are of themselves incapable of being used as either predicates or subjects.

### 134.—TABLE OF WORDS.

WORDS.	i. Give names to persons or things.	1. NOUNS. 2. Personal Pronouns.
	ii. Ascribe attributes to persons or things.	3. Adjectives { Articles. Possess. and demon Pronouns.
	iii. Express relations between words.	4. VERBS. 5. Adverbs.
	iv. Express feeling rather than thought.	6. Prepositions. 7. Conjunctions. 8. Interjections.

There are no words, in fact, in any language that may not be referred to one of these classes, though there are some words that may be treated as belonging to more than one. Some

<sup>a</sup> Confusion has arisen from the fact that adjectives are sometimes said to be names of things, i. e. of qualities; as 'good,' 'wise.' Hence, it is said, they belong to the same class as 'nouns.' But nouns are names of things regarded as having an independent existence, either actual or conceivable; as, 'goodness,' 'man;' whereas adjectives are names of things that exist, or are conceived

of as existing only in these subjects. Hence the old distinction of 'nouns substantive' and 'nouns adjective.' The above arrangement, however, is more accurate.

<sup>b</sup> Some words connecting assertions are not conjunctions, as *who*, *whither*, etc. These words, however, never govern moods in English, and are rather introductory to adjective clauses than connectives.



pronouns, for example, like 'this,' 'that,' are regarded sometimes as adjectives; some adjectives, 'a' and 'the,' are called 'articles;' and some words are both conjunctions and prepositions.

## ii. ETYMOLOGY AS THE SCIENCE OF DERIVATION.

135. A word which is in its simplest form, and cannot be traced further, is called a 'root.' When such a word undergoes an alteration of form, either by the modification of the letters or by an addition, the new form is called a *primary derivative*, or with reference to other words to be formed from it, a stem.

If from the stem-word other words are formed by prefixes or affixes, they are called *secondary derivatives*.

Words like 'glass,' 'strong,' 'love,' for example, are roots; words like 'glaze,' 'strength,' 'loveable,' are primary derivatives or stems; words like 'glazier,' 'strengthen,' 'loveableness,' are secondary derivatives.

136. In many cases, and strictly speaking, the root is not itself a word now in use, but a significant element from which words as forms of thought are derived. 'Ag,' for example, is the real root, with the idea of 'driving,' of three sets of derivatives, *ag-ent*, *ac-t*, *exigency*. Similarly, some form like 'p-d,' is the true root of 'pes,' 'ped-is,' 'ποδ-ος,' 'foot.' Such words are called 'crude forms.' They represent the original elements of words, before they have received the addition which is to determine their real use.

137. If the crude form be regarded as the 'root,' as it sometimes is, then the word as it appears in actual use in its simplest form, is the stem; *primary derivatives* are formed from the stem, and *secondary derivatives* from the primary. In *comparative grammar* this is the most convenient arrangement, but in the grammar of the English language, crude forms cannot be used with advantage. We therefore call those *words* which we cannot trace farther roots, and the words formed immediately from them, *primary derivatives*; and if these are the immediate origin of several other forms, they are called also stems.

Examples of crude form roots are the following :—

Milk,	Eng.	melk-en,	Ger.	mulg-eo,	Lat.	α-μελγ-ω,	Gr.
Name,	Eng.	nam-a,	{ Sax. and Sanc.	{ nom-en,	Lat.	ο-νομ-α,	Gr.
Star,	Eng.	ster-o,	Zend.	stell-a,	Lat.	α-στηρ,	Gr.
Break,	Eng.	{ break-an, b-raca,	{ Sax. Icel. }	f-rag,	Lat.	Πηγ-νυμ,	Gr.
Grab, grip,	{ Eng.	g-ripa,	Icel.	grabh,	Sanc.	rap-io,	Lat.

138. Derivatives admit of the addition of letters or syllables. If one word or more is added, and the two are treated as a single term, the two constitute a *compound term*, and the process is called *composition*; as 'Ports-mouth,' 'rose-tree.' Sometimes compound words are made up of one compound or more. They are then sometimes called, though not felicitously, *Decomposites*: as 'gentlemanlike,' 'deputy-quarter-master-general.'

139. It was a favourite notion of Horne Tooke's, that primitive roots in English were nouns—names of things. But this is a mistake. Sometimes a thing, and sometimes an act or a quality, must have been first noticed, and the name was given accordingly. 'A sloth,' 'a wolf,' 'a crab,' 'a fowl,' for example, are each called names of things, but the names are all taken from acts or qualities: 'slow;' the Gothic 'walw,' to seize; the Norse 'kriapa,' or E. 'creep;' the A.S. 'fleogan,' to fly. Whether, in fact, the root of any word be a verb or a noun, or a pronoun, or some crude form common to several words and languages, is a question which can be answered not by any *à priori* theory, but only after a careful examination of both the forms and the sense.

140. Derivation has not only traced words to their crude forms, it has gone further, and has connected with certain letters and combinations various elementary thoughts. It has suggested, for example, that certain natural expressions of surprise or disgust, like *ugh!* are appropriated to whatever is *huge*, *ugly*, unduly augmented;\* that combinations like 'fl' naturally bring up the idea of fluidity

\* 'Wedgewood's Etymological Dictionary,' Introduction.

and change, as do 'st' and 'str' of steadfastness ; that forms like *εἶμι*, amare, 'ab' (pater), 'am' (mamma, mother), denote primary sensations ; composed as these words are of primary vowel and labial sounds :<sup>a</sup> or that the crude forms of the three personal pronouns represent the three primary ideas in space (here, there, yonder).<sup>b</sup> But these questions are as yet too uncertain and intricate to admit here of protracted discussion.

141. But though it is difficult to ascertain the meaning of elementary combinations of letters, it is easy to trace the process of creating new forms.

There must have been in all languages roots descriptive of Derivation persons and things ; roots descriptive of acts, states, illustrated. and qualities ; that is, noun-roots, verb-roots, and adjective-roots. From each of these roots there must have been formed primary derivatives, nouns, verbs, and adjectives, and from some at least of these, secondary derivatives. In this last process, prefixes and affixes must have been used. From nouns, adjectives, and verbs, were formed adverbs, to qualify words descriptive of acts or qualities.

Derivative forms must have been very early used to indicate number, gender, and case ; comparison of adjectives, moods, tenses, and persons of verbs. From very early times, also, independent words must have been used to indicate those relations between words and sentences which are now expressed by prepositions and conjunctions.

Let there be, for example, an elementary combination 'go,' found as it is in Sanscrit, *gâ*, and in Gothic, *gâ* and 'gang,' making in the past tense *gangde*. Thence are derived in various tongues, 'ganges,' the course of a river, then a river itself ; a 'gang,' i.e., a going or a company ; 'gate,' *algatis* ('every way'), Wiclif ; 'gang that gate,' Scotch ; 'gait : ' then with prefixes, 'ago,' 'outgoing,' 'foregone ; ' or suffixes, 'gang-way,' 'go-between.'

So from 'bite,' we get 'bit,' 'bitter,' 'bitterly,' 'bitterness,' 'backbite ; ' from 'heart,' 'heartily,' 'heartiness,' 'dishearten,' etc.

Or let there be an elementary combination like 'vid,' to see,

<sup>a</sup> 'Richardson's Dictionary,' 4to. Introduction.

<sup>b</sup> Dr. Donaldson's *New Cratylus*, p. 384.

and then to know. Some such form actually exists in eight at least of the Indo-European family of languages, and from six of them we have imported derivatives. We have then the following results :—

SANS.	GREEK.	LATIN.
'Vid,' to know.	'ιδ,' 'ειδ,' to see, know.	'Vid,' to see.
—	—	—
('Vedaa.' Books of Science or true Gnosis.) Vedantist.	Idea Ideal -ly Idealize Idealism Idealist Ideology Unideal Idol Idolize Idolator Idolatress Idolatrous -ly Idolatry Kaleidoscope Spheroid Asteroid	Evident -ly Evidence -tial -ly Provide, provident -ly Providence -tial -ly Prudence -tly -tially Provider Provision -al -ly Provisionary Proviso -or -orship, etc. Advise, advice, etc. etc. Devise, device, etc. etc. Revise, -ion, etc. etc. Supervise -or, etc. Visage, vista Visible -bility Vision -ary -al Visive, visual Visor Visit -or -ant Visit -ation -atorial Revisit Invisible, Unvisitable Viz., i. e. Videlicet
FRENCH.	GERMAN.	GOTHIC.
'Veer,' 'voir, 'vue,' to see.	'Wizan,' 'wissen, to know.	'Vitan,' to see, to know.
—	—	—
Envy Envable Enviably Envious Enviously Envier Envyng Unenviable, etc. View Viewer	Wise Wisely Wisdom Wiseness Wiseling Wistful Wistfully Overwise Unwise Unwisely	To wit, witest, wist, wot. Wit Witty Wittily Wittiness Witness Witticism Wittingly Witless

FRENCH.	GERMAN.	GOthic.
'Veer,' voir, 'vue,' to see.	'Wizan,' 'wissen,' to know.	'Vitan,' to see, to know.
Viewless	Unwisdom	Witlessly
Viewing	Wizard	Overwitty
Interview	Wizard-like	Unwittingly
Review		One's wits
Reviewer		Outwit
Reviewing		Witenagemot
Purveying		
Purveyor		
Purveyance		
Purview		
Surveying		
Surveyor		
Surveyal		
Surveyance		
Survieu		
Survise		

These are particular instances. More systematic inquiry will give rich results. Nor is there any language that illustrates the value of such inquiries better than our own.

142. The following is a nearly complete view of the processes whereby derivatives are formed; nouns, adjectives, and verbs. They amount, it will be seen, to upwards of a hundred, exclusive of *varieties* of Latin and Greek prefixes, and of participial, adverbial, or other subordinate forms.

#### NOUNS FROM NOUN ROOTS.

- |                                     |   |
|-------------------------------------|---|
| 1. Bond-age, herb-age, pound-age.   | 15. Mead-ow, shad-ow, wind-ow.  |
| 2. King-dom, serf-dom, thral-dom.   | 16. Hat-red, kind-red.  |
| 3. Maid-en, kitt-en.                | 17. Husband-ry, slave-ry.   |
| 4. Host-el.                         | 18. Friend-ship, son-ship.  |
| 5. Lanc-et, pock-et.                | 19. Pel(skin)-try.  |
| 6. Stream-let, arm-let.             | 20. Smith-y.  |
| 7. Shepherd-ess, duch-ess.          | 21. Law-yer, saw-yer (See 9).   |
| 8. Man-hood, god-head, boy-hood.    | 22. Trust-ee,* physic-ian, mathematic-ian.  |
| 9. Grenad-ier, musket-eer.          | 23. Art-isan, bene-factor, non-sense, pro-noun, ana-baptism, anti-type, arch-angel, cata-strophe, dia-meter, epicycle, hypo-thesis, monotheism, para-phrase, etc. |
| 10. Hero-ine, vix-en.               |   |
| 11. Even-ing, morn-ing.             |   |
| 12. Lamb-kin, wat-kin, haw-kin.     |   |
| 13. Duck-ling, gos-ling, year-ling. |   |
| 14. Hill-ock, bull-ock.             |   |

\* These and some of the preceding and following are of classic origin, but

so frequently appended to A. S. roots that they are inserted above.



## NOUNS FROM ADJECTIVE ROOTS.

- |                         |                     |
|-------------------------|---------------------|
| 1. Dull-ard, drunk-ard. | 5. Pleasant-ry.     |
| 2. Free-dom.            | 6. Hard-ship.       |
| 3. Hardi-hood.          | 7. Tru-th, dear-th. |
| 4. Dear-ness.           |                     |

## NOUNS FROM VERB ROOTS.

- |   |  |
|---|--|
| 1. Bond <sup>a</sup> (fr. bind), song, brood, food.                           | 8. Sup-p-er, dinn-er, <sup>c</sup> slipper               |
| 2. Speech <sup>b</sup> (speak), girth (gird), ditch (dig), web, woof (weave). | 9. Shov-el, gird-le.                                     |
| 3. Beg-g-ar.  | 10. Hack- (hatch-) et.                                   |
| 4. Brag-g-art, dot-ard.   | 11. Know-le(d)ge, wed-lock (A.S. lac).                   |
| 5. Run-n-er.  | 12. Judge-ment. <sup>d</sup>                             |
| 6. Spin-ster, doom-ster (executioner).  | 13. Sea-m (sew), bloo-m (blow).                          |
| 7. Break-age, stow-age.   | 14. Ward- (to guard) en, main (from mæg-an, to be able.) |
|   | 15. Wef-t (from weave).                                  |
|   | 16. Grow-th.   |

## ADJECTIVES FROM NOUN ROOTS.

- |                              |  |
|------------------------------|--|
| 1. Ragg-ed.                  | 7. Snow-y.                             |
| 2. Wood-en, earth-en.        | 8. Trouble-some.                       |
| 3. North-ern, west-ern, etc. | 9. South-ward.                         |
| 4. Slav-ish.                 | 10. Beaute-ous, portent-ous, glob-ose. |
| 5. Thought-ful.              |  |
| 6. Man-ly.                   |  |

## ADJECTIVES FROM ADJECTIVE ROOTS.

- |                                   |  |
|-----------------------------------|--|
| 1. Redd-ish, black-ish.           | legal, inter-mediate, intra-mural, mal-content, preter-natural, sub-acid, sub-urban, ultra-marine, a-pathetic, ec-centrical, hyper-critical, meta-physical, sym-pathetic, etc. |
| 2. Like-ly.                       |  |
| 3. Dark-some.                     |  |
| 4. Dis-honest.                    |  |
| 5. Un-wise.                       |  |
| 6. Pel-lucid, extra-ordinary, il- |  |

## ADJECTIVES FROM VERB ROOTS.

- |                          |                         |
|--------------------------|-------------------------|
| 1. Eat-able (A. Saxon).  | 4. Pleas-ing.           |
| 2. Talk-ative (Classic). | 5. Tire-some, win-some. |
| 3. Learn-ed.             | 6. Stick-y.             |

## VERBS FROM NOUN ROOTS.

- |  |                                   |
|--|-----------------------------------|
| 1. Gild <sup>a</sup> (gold), tip (top).          | 6. Be-friend, be-troth, be-dew.   |
| 2. Shelve <sup>f</sup> (shelf), halve, breathe.  | 7. Dis-burden.                    |
| 3. Prize <sup>g</sup> (price), ap-praise, glaze. | 8. En-slave.                      |
| 4. Spark-le, Knee-l.                             | 9. Un-tile.                       |
| 5. A-maze, a-base.                               | 10. Survéy (súrvéy). <sup>h</sup> |
|  | 11. Typ-ify, critic-ize.          |

<sup>a</sup> By change of vowel.<sup>b</sup> By change of consonant.<sup>c</sup> Nouns in 'er' not agents.<sup>d</sup> Perhaps A. S. as well as Latin.<sup>e</sup> By altering the vowel.<sup>f</sup> By altering the consonant.<sup>g</sup> By altering both.<sup>h</sup> By altering the accent.

## VERBS FROM ADJECTIVE ROOTS.

- |  |                                     |
|--|-------------------------------------|
| 1. <i>Be-dim</i> , <i>be-calm</i> , <i>be-numb</i> .   | 4. <i>Ling-er</i> (long).           |
| 2. <i>En-feeble</i> .                                  | 5. <i>Fill</i> (full). <sup>a</sup> |
| 3. <i>Dark-en</i> , <i>black-en</i> , <i>redd-en</i> . | 6. <i>Pro-long</i> .                |

## VERBS FROM VERB ROOTS.

- |  |  |
|--|--|
| 1. <i>Fell</i> <sup>b</sup> (fall), <i>raise</i> (rise), <i>set</i> (sit), <i>lay</i> (lie). | 14. <i>Cram</i> <sup>c</sup> (ram), <i>c-rib</i> (rob), <i>c-rumple</i> .  |
| 2. <i>Wince</i> <sup>e</sup> (wink), <i>dodge</i> (dog).                                     | 15. <i>Glimm-er</i> (gleam), <i>swagg-er</i> .   |
| 3. <i>Dredge</i> (drag), <i>gnash</i> (gnaw), <i>drench</i> <sup>d</sup> (drink).            | 16. <i>Crack-le</i> , <i>grapp-le</i> (grip).  |
| 4. <i>A-wait</i> , <sup>e</sup> <i>a-bide</i> , <i>a-rise</i> .                              | 17. <i>Shov-el</i> , <i>grov-el</i> (grope).   |
| 5. <i>A-base</i> , <sup>f</sup> <i>a-mass</i> , <i>a-mend</i> . <sup>c</sup>                 | 18. <i>Burn-ish</i> .  |
| 6. <i>Be-fall</i> , <i>be-fel</i> , <i>be-stir</i> .   | 19. <i>Blaz-on</i> , <i>reck-on</i> .  |
| 7. <i>For-sake</i> , <i>for-bid</i> , <i>for-get</i> .                                       | 20. <i>Un-tie</i> , <i>un-do</i> .   |
| 8. <i>Fore-tell</i> , <i>fore-know</i> .   | 21. <i>Worry</i> <sup>h</sup> (wear), <i>sully</i> (soil).   |
| 9. <i>Gain-say</i> .   | 22. <i>Ab-solve</i> , <sup>i</sup> <i>a-meliorate</i> , <i>ap-prove</i> , <i>ar-ray</i> , <i>at-tempt</i> , <i>circum-navigate</i> , <i>counter-act</i> , <i>de-part</i> , <i>dis-join</i> , <i>ef-face</i> , <i>ir-radiate</i> , <i>inter-lace</i> , <i>op-pose</i> , <i>post-date</i> , <i>se-cede</i> , <i>trans-plant</i> , etc.: all of Latin origin. |
| 10. <i>Dis-believe</i> , <i>dis-please</i> .   |  |
| 11. <i>Mis-lead</i> , <i>mis-give</i> .  |  |
| 12. <i>Re-touch</i> , <i>re-build</i> .  |  |
| 13. <i>Smelt</i> , <i>swag</i> , <i>s-tride</i> (tread).                                     |  |

143. The following table gives the meaning of A.S. prefixes with Prefixes. the corresponding prefixes of Latin and Greek origin.

SAXON.	LATIN.	GREEK.
A, on, in; abed, afire.	'In,' with nouns, in-sular, i.e., in salo, in-carcerate. <i>Empannel</i> , i.e., to put on the list, as a Juror.	<i>Epi-taph</i> , on a tomb. <i>En-demic</i> , among the people.
A, before verbs, gives a transitive force, as wait, a-wait.		
And, 'against,' rare in E., common in A.S.; an-swer, a-thwart.	<i>Contra-dict</i> , counter-act (Fr.), sometimes re, as re-sist.	<i>Anti-Christian</i> . <i>Anti-pathy</i> .
About, 'round,' not now common.	<i>Circumference</i> , <i>amb-ient</i>	<i>Periphrasis</i> , <i>amphi-theatre</i> .
Aft, behind, back, afterwards.	<i>Postpone</i> , sometimes re-linguish.	Rarely, <i>meta-physics</i> .
All, almighty, always.	<i>Omnipotent</i> .	<i>Pan-oply</i> , <i>pan-theism</i> .
Back, backwards, backslider.	<i>Retro-spect</i> , reject, re-pel.	Rarely, <i>ana-camp-tic</i> (what bends back).
Between, 'between-whiles.'	<i>Interlude</i> , <i>intercede</i> .	<i>Mesentery</i> .

<sup>a</sup> By change of vowel.

<sup>b</sup> By change of vowel.

<sup>c</sup> By change of consonant.

<sup>d</sup> By change of both vowel and consonant.

<sup>e</sup> By Saxon prefix, 'a.'

<sup>f</sup> By French prefix, 'a.'

<sup>g</sup> By prefix 'c.'

<sup>h</sup> By change of vowel and by addition of a syllable.

<sup>i</sup> These are formed by Latin prefixes; as are *re-touch* and *dis-believe*; only these last are completely naturalized; and are often prefixed to Saxon roots.

SAXON.	LATIN.	GREEK.
By, near, <i>by-stander</i> .	<i>Prop</i> -inquiry, <i>juxta</i> -position.	<i>Par</i> -allel.
Beyond, 'by-ordinar,' Scotch.	<i>Extra</i> -ordinary, <i>preter</i> -natural.	<i>Hyper</i> -critical.
Aside, 'byplay,' 'by-path.'	<i>Secret</i> , <i>suspect</i> .	<i>Hypo</i> -crite, <i>parody</i> .
'Be,' in A.S., often makes an intransitive verb transitive, fall, befall; forms verbs from nouns and adjectives, <i>becloud</i> , <i>bedim</i> , <i>begrime</i> (grim); is sometimes in sense privative ( <i>behead</i> ); oftener intensive, as <i>besprinkle</i> .		
Down, <i>downhill</i> , <i>downward</i> .	<i>Descend</i> , <i>decline</i> .	<i>Extra</i> -ract, <i>cath</i> -edral
First, <i>firstlings</i> , <i>first-fruits</i> .	<i>Principles</i> , <i>prince</i> (prin- ceps).	<i>Archetype</i> , <i>proto</i> - martyr.
Fora (Ger. ver), 'away,' against, <i>forbid</i> .	<i>Obstacle</i> , <i>oppose</i> , <i>pol</i> (pro)-lute.	<i>Catalogue</i> , <i>category</i> .
Intensity, <i>forlorn</i> , <i>forgive</i> .	<i>Pardon</i> .	
Negative, <i>forget</i> .	<i>Omit</i> , <i>perfidious</i> , <i>displease</i>	
Fore,* before in <i>time</i> , <i>foretell</i> , <i>forestall</i> .	<i>Predict</i> , <i>antecedent</i> (ante and avant, Fr.)	<i>Prophecy</i> .
before in space, <i>forward</i> .	<i>Proclaim</i> , <i>purpose</i> , <i>pur-</i> <i>sue</i> (pur, Fr. form).	<i>Problem</i> , <i>prostyle</i> .
Fro, from, 'froward' (rare).	<i>Averse</i> , <i>abstain</i> , <i>abject</i> .	<i>Apo</i> -logy, <i>apo</i> -gee.
Hand, <i>hand-mill</i> .	<i>Manufacture</i> .	<i>Cheir</i> -urgeon, <i>sur</i> -geon.
Ill, evil, <i>ill-willed</i> , <i>ill-starred</i> .	<i>Malcontent</i> .	<i>Dys</i> -astrous, <i>caco</i> - phony.
In, em, en, A.S. <i>in</i> or <i>on</i> , <i>enthroned</i> , <i>in-</i> <i>come</i> , <i>enlist</i> .	<i>Infuse</i> , <i>impel</i> , <i>illude</i> .	<i>Entomology</i> .
" to make, <i>en-</i> <i>rich</i> , <i>enlarge</i> .	<i>Irradiate</i> , <i>illumine</i> , <i>irri-</i> <i>gate</i> .	<i>Enallage</i> (change for another).
Like, <i>likelihood</i> .	<i>Similitude</i> .	<i>Homæopathy</i> .
Mid, <i>middle</i> , <i>mid-land</i> , <i>mid-ling</i> .	<i>Mediocrity</i> , <i>mediterranean</i> , <i>mizen</i> (from the Ital. form), a <i>mean</i> .	<i>Mesopotamia</i> .
Mis, error, evil, <i>mis-</i> <i>deed</i> .	<i>Proscribe</i> , <i>perjure</i> , <i>per-</i> <i>verse</i> , <i>maltreat</i> , <i>abuse</i>	<i>Catachresis</i> (abuse).
Mislead.	Sometimes <i>seduce</i> , <i>de-</i> <i>range</i> .	<i>Paraselene</i> , i.e. a by or false moon.
N', not, n'ever, n'either	<i>Ne</i> , <i>nec</i> , <i>ne</i> -utral, <i>neg-</i> <i>otiate</i> , to attend to business — without leisure.	<i>U</i> -topia—the king- dom of Prince No-Place.

\* These two words, 'for' (Ger. ver) and 'fore' (Ger. vor) may be, as some think, from the same root; 'forth' in the sense of 'all through' intensifies the meaning, and the sense of 'throughout' it gives a negative force, as in 'forbid,' to bid away from doing. Hence in many words in A.S., 'fore' has the two meanings; sometimes augmenting the

force of the word, sometimes negativing it. 'Fore-by' (out by, Spenser, and besides, Scotch), 'pardon,' and other words favour this view. If accepted, the meaning of 'for' will then be 'forth,' or before in time or in space; intensity, or thoroughness; excess, or distance beyond.

SAXON.	LATIN.	GREEK.
Of, off, source, <i>off</i> -spring, <i>offshoot</i> .	<i>Extract</i> , <i>abs-ent</i> , <i>abrade</i>	<i>Apostle</i> , one sent off.
On, <i>onslaught</i> , <i>onward</i> .	<i>Invade</i> .	
One, <i>on-ly</i> , <i>on-ion</i> .	<i>Unanimity</i> , <i>unity</i> .	<i>Mon-ad</i> .
Other, <i>otherwise</i> .	<i>Alternately</i> , <i>aliens</i> (of another country).	<i>Allopathy</i> , <i>hetero-doxy</i> .
Out, external source, <i>outgoings</i> .	<i>Exit</i> , <i>ef-fulgence</i> .	<i>Exode</i> , <i>exegetical</i> .
Over, up <i>above</i> , 'over-hand' (Bible, 1551); <i>Over</i> , i.e., upon, overcoat, overgild (T. More); Superiority, <i>overrule</i> Excess, <i>overload</i> .	<i>Supramundane</i> , <i>præternatural</i> . <i>Survey</i> , <i>superstructure</i> .	<i>Epithet</i> , <i>Epigram</i> .
Self, <i>self-control</i> , <i>self-love</i> .	<i>Superfine</i> , extra, ultra. <i>Superfluous</i> , extra-vagant.	<i>Hypercritical</i> .
Side, <i>sideways</i> , <i>sid-ings</i> .	<i>Suicide</i> , <i>suicism</i> .	<i>Autocracy</i> , <i>autobiography</i> .
To, <i>together</i> (gathered to), <i>towards</i> .	<i>Secession</i> , <i>seclusion</i> .	<i>Parenthesis</i> .
Through, <i>thoroughfare</i> , <i>throughout</i> .	<i>Adhere</i> , <i>ac</i> , <i>af</i> , <i>ag</i> , <i>al</i> , <i>am</i> , etc.	<i>Pros-elyte</i> , <i>pros-ody</i> .
Two, <i>twelve</i> , <i>twilight</i> , <i>twin-children</i> , <i>Twyford</i> . Both, A. S. <i>ba-twa</i> = 'both-two,' i.e. two together.	<i>Pervade</i> , <i>perfect</i> .	<i>Diameter</i> , <i>diagnosis</i> .
Un, before adj. or nouns, not, <i>unhappy</i> .	<i>Ambidexterous</i> , <i>du-bious</i> , <i>doubt</i> ( <i>dubito</i> ).	<i>Amphi-bious</i> (living in both elements), <i>diphthong</i> .
" , verbs, reverses the action, <i>untie</i> .	<i>Biped</i> , <i>binary</i> .	<i>Di-ploma</i> (twice-folded).
" , sometimes intensive, <i>un-loose</i> .	<i>Innocent</i> , <i>il</i> , <i>in</i> , <i>ir</i> , <i>ignotus</i> (fr. <i>γινωσκω</i> ).	<i>Atheist</i> , <i>ambrosia</i> .
Under, beneath, <i>under-ground</i> . Inferior, <i>underlings</i> , <i>under</i> secretary.	<i>Reveal</i> , <i>develop</i> (veil), <i>disarm</i> .	<i>Rare</i> , <i>apocalypse</i> ( <i>un-veiling</i> ).
Up, upwards, <i>uproot</i> , <i>up-land</i> . Subversion, <i>upset</i> .	<i>In or endure</i> , <i>con</i> (sometimes), <i>cogent</i> .	
Yond, <i>yonder</i> , <i>be-yond</i> .	<i>Sub-terraneous</i> , <i>subter-fuge</i> .	<i>Hypothesis</i> .
Well, <i>welcome</i> .	<i>Sub-deacon</i> , <i>subacid</i> .	<i>Hyposulphurous</i> .
With, <i>opposition</i> , <i>with-stand</i> .	<i>Suspend</i> ( <i>sursum</i> ), <i>sus-tain</i> .	<i>Anabasis</i> .
With, rare in E., <i>withal</i> , <i>withwind</i> (the convolvulus), <i>with-ers</i> .	<i>Subversion</i> , i.e., up, under.	
	<i>Transport</i> , <i>transparent</i> , <i>ultramarine</i> ( <i>oultre</i> , Fr.)	
	<i>Benefit</i> .	<i>Eulogy</i> .
	<i>Resistance</i> , <i>obstacle</i> , <i>contradiction</i> .	<i>Antipathy</i> , <i>Anti-christ</i> .
	<i>Co-erce</i> , <i>contend</i> , <i>cog</i> , <i>col</i> , <i>cor</i> .	<i>Sy-stem</i> , <i>syn-od</i> , <i>syl-lable</i> , <i>sym-pathy</i> .

SAXON.	LATIN.	GREEK.
Within, rare now in E., as prefix, <i>within</i> doors.	<i>Introduce, intra-mural.</i>	<i>Eso-teric.</i>
Without, " "	{ <i>Extra-foraneous.</i> <i>Sinecure, simple.</i>	{ <i>Ero-teric.</i> <i>Amorphous.</i>

The following classic prefixes are also common, but have no A. S. equivalents as prefixes :—

*Cis-*, on this side ; as *cisalpine*.

*Dis* and *dia*, in the sense of dispersion, *dispel*, *diæresis* (a taking apart).

*Pene*, almost, *peninsula*.

*Pro*, instead of ; *pronoun*, *procuracy*, *proxy*.

*Meta*, implying *change* from one place to another ; as, *metastasis*, removal of disease to another part.

'A' has also other meanings, as in *abase* (à bas), *abandon* (à ban donner), *alarm* (à l'arme), etc.

It will be noticed that several of the prefixes have more than one meaning. Some are used as adverbs, some as prepositions, and seem to govern the rest of the word : e.g., *absolve*, is to free from ; *aborigines* are original inhabitants ; *adhere*, to stick to ; *adjust*, to make just ; *antecedent*, going before ; *ante-meridian*, before noon ; *deject*, to cast down ; *dethrone*, to cast from a throne ; *eject*, to cast out ; *enervate*, to deprive of nervous vigour ; *extravagant*, wandering beyond bounds ; *extraordinary*, beyond ordinary. So *impose* and *incarcerate* ; *intercede* and *interval* ; *prætermitt* and *preternatural* ; *subject* and *subterranean* ; *superadd*, *supercargo* ; *enclitic* (leaning on) ; *endemic* (among the people) ; *hypercritical* and *hyperborean* ; *apology* and *apogee* ; *periphery* and *perigee*, etc.

#### 144. Noun terminations, and their meaning :—

	ANGLO-SAXON.	LATIN.	GREEK.
Indicating—			
<i>The agent or doer.</i>	<i>Beggar</i> }	<i>Actor, sponsor</i>	<i>Poet, athlete.</i>
	<i>Speaker</i> }	<i>Secretary, operative</i>	<i>Politician</i>
	<i>Sailor</i> }	(occasionally)	
Augmentative.	<i>Sluggard, braggart</i>		<i>Hellenist</i>
	<i>Lawyer, sawyer</i>	<i>Cashier, engin-eer</i>	
Male agent.	<i>Wheel-wright</i>	<i>Student</i>	
	<i>Barrister, Bakster</i>	<i>Oculist, linguist</i>	<i>Sophist.</i>
Female agent.	<i>Spinster</i> (occasionally)		
"	<i>Shepherd-ess</i>	<i>Executrix</i>	<i>-issa.</i>
"	<i>Vix-en</i>	<i>Regina</i>	<i>Hero-ine.</i>



Indicating—	ANGLO-SAXON.	LATIN.	GREEK.
Dimin.of names.	Browning (see below)	Tull- <i>ius</i>	Leon- <i>idas</i> .
Object of an act.	Trustee, nominee	Captive (occasionally)	
Act, state, being, quality.	Bond- <i>age</i> <sup>a</sup> Ditch, blotch Hat- <i>red</i> , hund- <i>red</i> Free- <i>dom</i>	Hom- <i>age</i> , fallacy Domin- <i>ion</i> Sanctimony, treat- ment	Eulogy, anatomy.
	Beggar- <i>y</i> , mockery	Modesty, misery	
	Know- <i>ledge</i> , wed- lock	Vigilance, somno- lency, marri- <i>age</i>	
	Good- <i>ness</i> <sup>b</sup>	Fortitude	
	Finery	Verdure, creature	Panor- <i>ama</i> .
	Friendship	Justice, delicacy	Hero- <i>ism</i> , aneur- ism.
	Joint, weight, } gift	Fact, date, effect	
	Floo- <i>d</i> , col- <i>d</i> }		
	Weal- <i>th</i> , dea- <i>th</i> , slo- <i>th</i>	Unity	Tri- <i>ad</i> .
	Fodd- <i>er</i> , lai- <i>r</i> ,	Oration	
	pray- <i>er</i> <sup>*</sup>	Honor, colour	
	Laugh- <i>ter</i> , slaugh- ter	Torp- <i>or</i> , val- <i>our</i>	Analysis.
Augmentative.	Rid- <i>ing</i> (A.S. ung)	Mot- <i>ion</i> , creation	
	Dast- <i>ard</i> (dazed- ard)		
	Stand- <i>ard</i> , cu- <i>rd</i> , bomb- <i>ard</i>		
Place or office.	Brew- <i>ery</i> , foundry	Granary, labora- tory	Monastery.
	Earl- <i>dom</i>	Prætorium	
	Bishopric	Sepulchre	Theatre, centre.
	Master- <i>ship</i>	Magistracy, cur- acy	
	Baili- <i>wick</i>	Pal- <i>ace</i>	
Diminutives.	Satch- <i>el</i> , hurd- <i>le</i>	Lib- <i>el</i> , circle	Basilisk (a little king).
	Pock- <i>et</i> , stream- let	Animalcule, veh- icle	Asterisk (* star).
	Duckling, hillock, shadow	Glob- <i>ule</i> , obstacle	Obelisk.
	Lassie, maiden, lambkin		
Frequentatives.	Teamster, Brew- ster	Poetaster, linguist	Hellenist.

For augmentative forms, see par. 165.

<sup>a</sup> Really Latin ; but appended to A.S. roots.

implies that the thing possesses the quality.

<sup>b</sup> There are 1360 of these forms in E. The concrete (a likeness, a fastness).

<sup>\*</sup> Not agents.

*Patronymics* are formed in various ways : as—

<i>By a Gen. Case.</i>	<i>By Suffix.</i>	<i>By Prefix.</i>	
<i>A.S.</i> <i>Hard-ing.</i> { Gen. or <i>Athel-ing.</i> { an adject- tive form.	<i>A.S.</i> <i>Duck-ling,</i> (or belonging to?)	<i>Heb.</i>	<i>Ben Oriel.</i>
<i>Gr.</i> <i>Ὁ Πλάτωνος,</i> son of Plato.	<i>Dan.</i> <i>Petersen,</i> <i>Andersen.</i>	<i>Syr.</i>	<i>Bar-Jesus.</i>
<i>Lat.</i> <i>Tull-ius,</i> <i>Marc-ius.</i>	<i>Slav.</i> <i>Pauleritch.</i>	<i>Nor. F.</i>	<i>Fitz-Urse.</i>
<i>It.</i> <i>Orsini.</i>	<i>Pol.</i> <i>Petrow-sky.</i>	<i>Sc. Gael.</i>	<i>MacDonald.</i>
<i>Eng.</i> <i>Richards,</i> <i>Wilkins.</i>	<i>Span.</i> <i>Fernand-ez.</i> <i>Eng.</i> <i>Johnson.</i>	<i>Irish G.</i>	<i>O'Connor.</i>
		<i>Welsh.</i>	<i>Ap Hugh,</i> <i>Pugh.</i> <i>P-rich-ard.</i> <i>P(H)owell.</i> <i>Bevan, i.e. (ap</i> <i>Evan).</i>

Besides the foregoing suffixes, we have the following, somewhat anomalous :—

*Saxon* : twenty, thirty, from *tig*, δέκα, ten : fourth, fifth, etc., 't.' *Lat.* and *Gr.*, marking ordinal forms, and probably from the *Sans.* superlative. Heaven (to heave or lift), ward-en (guardian), from verbs, and not genitives, but apparently participles ; seam- (sow), bloom- (blow), and dinn-er, supp-er, dower, not denoting agents.

*French* : grandee, settee, guarantee (warranty), not obviously denoting the personal object of a verb.

*Greek* : logic, physics, denoting sciences ; and *Iliad*, *Æneid* ; *Dryad*, *Naiad* ; the former denoting treatises, and the last two the names of nymphs.

#### 145. Adjective terminations :—

Indicating—	FORMS OF SAXON ORIGIN.	LATIN.	GREEK.
a. <i>Absence of a quality.</i>	Thoughtless ( <i>A.S.</i> leas, losen) ( <i>Ungodly</i> )	Innocent	Anonymous.
b. <i>Having a quality in a small degree.</i>	Reddish Childish ( <i>Isis</i> means in <i>A.S.</i> having the out- side quality, and so diff- ers from 'like')	Rubescant Sub-acid	Oidal, i.e., hav- ing the shape or appearance of.
In respect of place.	Southern, only Southward	Really, south-er-en, i.e., more south ; or southern, i.e., in place of the south.	

Indicating—	FORMS OF SAXON ORIGIN.	LATIN.	GREEK.
c. <i>Having a quality.</i>	<i>Glowing, freezing</i>	<i>Patient, tolerant</i>	
Participial forms	<i>Ragged, left-handed</i>	<i>Fervid, gelid, confederate, sparse, etc.</i>	
Made of material	Wooden (gen. suf. A.S.)	<i>Ligneous, marine, saline</i>	<i>Cedrine, petrinc.</i>
Belonging to or like a class or thing.	<i>Irish</i> (dim, 'sh, tsh, ck)	<i>Romanesque</i>	<i>Pythagorean, abderite, ophite.</i>
	<i>Lifelike</i> (A.S. lic)	<i>Veron-ese</i>	<i>Angel-ic.</i>
	<i>Lovely</i> (A.S. lic.)	<i>Alimentary, lunar</i>	
		<i>Sylvan, mental, civil, peas-an-t</i>	
		<i>Juvenile, marine, canine</i>	<i>Arithmetic-al.</i>
	<i>Wintry, clayey</i> (A.S. ig)	<i>Argillaceous</i>	
	<i>Righteous</i> (A.S. wise)	<i>For-ens-ic</i>	
	<i>Frolicsome, light-some</i>		
d. <i>Full of a quality.</i>	<i>Truthful</i>	<i>Pestilent, fraudulent</i> <sup>a</sup>	
	<i>Beauteous</i>	<i>Verbose, curious</i>	
	<i>Glittering</i> <sup>b</sup>	<i>Torrid, fertile</i>	
	<i>Learned</i>	<i>Literate, considerate</i>	
	<i>Blithesome, buxom</i> (A.S. bug-som)	<i>, i.e., pleasant, ready to yield.</i>	
	<i>Rocky</i>	<i>Aqueous</i>	
	<i>Fourfold</i>	<i>Quadruple, triple</i>	
	<i>Drunkard</i>	<i>Audacious, tenacious</i>	
	<i>Braggart</i>	<i>Codardo, Ital. from Cauda.</i>	
	<i>Coward</i>		
e. <i>Causing or imparting a quality.</i>	<i>Winsome</i> (causing delight),	<i>Consolatory</i>	
	<i>wearisome, troublesome</i>		
	<i>Tiring, pleasing</i>	<i>Terrific, pestiferous</i>	
f. <i>Fit to exercise a quality.</i>	<i>Talkative</i> (act)	<i>Destructive</i>	<i>Cathartic.</i>
	<i>Eatable</i> (pass) <sup>c</sup>	<i>Legible, amiable</i>	

<sup>a</sup> Frequentative and diminutive forms, implying many littles.

<sup>b</sup> Fulness suggested by the continuous and complete forms of the parti-

ciples.

<sup>c</sup> Really an A.S. ending. Both 'able' and 'tive' are often added to A.S. roots.

146. Verb terminations :—

	ANGLO-SAXON.	LATIN.	GREEK.
	Linger, low- <i>er</i>		
<i>Causative.</i>	Whiten, soften Clean- <i>se</i> , rin- <i>se</i> (rein, Ger.) Finish, burn- <i>ish</i> Sully, worry	{ Facilitate Expedite Magnify	{ Civilize. Harmonize.
<i>Frequentative and diminutive.</i>	Glimmer, batter	{ Act, agitate,* ac- cent, re-cant, movement, mu- tation, adhere, hesitate	
By prefix.	Crack- <i>le</i> , draggle C-rumple, c-rib	Perambulate	
<i>Strengthened forms.</i>	Blu-ster, blow Flu-ster, flit, flutter	Somnambulist	{ Botanize. <sup>b</sup> Hellenize. Philosophize.
By prefix.	S-patter, s-crunch*		

147. The precise meaning of these prefixes and affixes cannot be given in any brief statement: nor is it necessary to give it. The *general* meaning is sufficiently plain. One or two examples, however, may be given to illustrate the rest.

148. *Be* is found in many languages, and is originally the same as 'by.' It is now used in the following way :—

1. Prefixed to intransitive verbs, it makes them transitive ;

\* i. e. Agito, canto, muto (movito), hæsito (hæreo, hæsi), and ambulo, are *frequentative* forms of ago, cano, moveo, hæreo, and ambio: and so far answer to the English frequentatives.

<sup>b</sup> Words in 'ize' seem, whenever they are not causative, to indicate repetition and consequent excess. To civilize, is to make civil; to philosophize is to act the philosopher, as to hellenize is to act the Greek.

\* Other forms are found, but they cannot be classified—as chip, chop; drip, drop, droop; reel, roll; rest, roost; fly, flee, flow; dip, dive (doopan, Dutch); twitch, tweak; twine, twist; rip, rive, reave (be-reft), rob. Many of these forms are augmentatives: and generally the fuller the sound, the stronger the meaning.

thus 'become' is literally to come near, or by a thing, then to be changed into it, then to befit it; so bemoan, bethink, bewail.

2. Prefixed to transitive verbs, it changes the object of the transitive relation, as beseech, behold, behave.
3. Prefixed to some transitive verbs it gives the idea of more intensity and completeness, as in bepraise, besmear; sometimes the simple verb is not in use, as in begin, believe.
4. Prefixed to nouns and adjectives, it forms transitive verbs, as bedew, beguile, bedim, becalm.
5. It is used in certain combinations to form adverbs and prepositions, as beneath, before, below, because ('by reason of'), beside, between, or 'by the two.'

In many of these forms the word has lost its original force, and has become a mere prefix. Its place is also supplied in modern English by other words, as 'bego,' by pursue; 'befangen,' by ensnare or apprehend, 'behlehan,' by deride.

149. 'Hood,' or 'head,' and 'dom,' may be taken as examples of suffixes. 'Hood,' or 'head,' is perhaps from 'had;' A. S. for habit, state, or condition.

Affixed to nouns, its common meaning is, the state or nature of the thing named; as Godhead, manhood. Affixed to adjectives it indicates the state, consequent on having the quality; as hardihood, likelihood. These are primary meanings.

It designates, also, by metonymy of abstract for concrete, *something* possessing the essence of the quality, as 'a falsehood;' by a similar metonymy, a collective concrete, as the neighbourhood, the brotherhood; and by metonymy of effect for cause, the means, as 'a livelihood.'

150. 'Dom' is of uncertain derivation. Some trace it to 'Dom' and 'doom,' judgment, or law; some to 'dominium,' some 'Ness,' to 'domus.' It is found in many languages; and is identified by some with the 'tium' of the Latin, and the 'tvan' of the Sanscrit.

It denotes the abstract quality, as wisdom; the state, as freedom, thralldom; the things that belong to the state, dukedom;



and by metonymy of cause for effect, the act which makes the quality, as 'martyrdom;' or of abstract for collective concrete, the class possessing the quality, as Christendom.

'Ness' (A.S. *nes*, *nyssæ*, perhaps indicating prominent quality, from *nesen*, anything conspicuous; 'ness,' a promontory, is probably from the same root), and 'ship' (from A.S., to shape or form), have similar meanings.

151. Composition has been already defined as the combination of two or more different *words*, and the treating of the compound as a single term.  
 Composition defined grammatically. If the words are not different, the process is mere duplication (as chit-chat), and if they are not treated as *one* word, they remain distinct terms, and do not form composites

152. The compound word is made a single term *in print* by the hyphen (as 'thorn-apple'), or by the union of the words (as 'rosebush,' 'dogcart'), or occasionally by altered spelling, as *careful*; and *in speech*, in every case (with a few exceptions hereafter to be named), by throwing the accent on the first part of the compound. Compare 'a bláck bird,' with 'bláckbird,' 'a nêw pórt,' with 'Nêwport,' 'a shárp éged instrument,' with 'a shárpédged instrument,' and this distinction will be plain.

153. The exceptions to this rule of altered accent are of three Exceptions. classes :

1. If distinct pronunciation is impossible unless the rule is set aside, the accent remains unaltered, as in 'mónks-hóod,' 'wéll-héad,' 'fóol-hárdy.'
  2. As it does if the first element bears a small proportion to the entire compound, as 'well-fávoured,' 'áll-pówerful.'
  3. And also if the first element, though a distinct word, is not found *as such* in English, as 'perchánce,' 'misdéeds.'
- With these exceptions the rule is absolute.

154. Logically, compounds are intended to mark out the species from the genus, by adding the difference, or by naming both species and genus. The second word always indicates the genus or class, and the first word the species

or the quality that distinguishes the object from the class. Thus, a 'finger-ring' is a kind of *ring*; a 'ring-finger' is the *finger* that wears the ring. A 'man-servant' is a kind of servant, as defined by 'man'; a 'servant-man' is a kind of man, defined by the specific name 'servant.' To form compounds, therefore, we first find out a class, and then add the noun or adjective that is to distinguish the one member or species from the rest, as 'inkstand,' 'freeman,' 'forethought,' &c.

155. Compound words are of various classes. Sometimes they consist of two nouns, as 'inkstand;' or of an adjective and a noun, as 'quicksilver;' of an adverb and a noun, as 'afterthought;' sometimes of a noun and an adjective, as 'snow-white,' 'blood-red,' 'fire-new;' of a noun and a verbal adjective, as 'ox-eyed,' 'hare-brained;' of a noun and an active participle, as 'heart-rending,' 'time-serving;' of a noun and a passive participle, as 'tempest-tossed,' 'bed-ridden,' 'wind-bound;' sometimes of an adverb and an adjective or participle, as 'upright,' 'outspoken;' sometimes of a verb and a noun, as 'stopgap,' 'turncock,' 'pickpocket,' 'wardrobe,' 'catch-penny,' 'telltale;' sometimes of a noun and a verb, as a 'Godsend,' to 'backbite,' to 'hamstring.' In all these examples, except in the last two sets, the second word describes the genus, and the first the difference or species. In most of these examples, moreover, it is the first or defining word that receives the accent.

156. The precise idea represented by compound nouns is very various.

Ideas expressed by them.

1. Sometimes, e.g., they stand in opposition, and each is applicable to the subject. The second then describes a genus, and the first not so much a specific difference as a species or genus; as Jupiter (Zeus Pater), a 'servant-man,' an 'oak-tree,' a 'pea-hen,' i.e., hen of the *pavo* species.

2. Sometimes the first noun may be regarded as a genitive case and describes material or origin, as 'an iron-ship,' a 'paper-cap,' an 'aque-duct,' i.e., *aquæ ductus*. Occasionally the genitive form is expressed, as 'a Turk's head,' 'suicide,' 'jurisprudence,' 'triumvir.'

3. Sometimes it has the force of a dative case, as 'hatband,' 'teaspoon,' 'bookcase,' 'doodand,' a thing forfeited to God:

4. Sometimes of an accusative ; wherever, e. g., the second noun is formed from a verb, as in 'shoemaker,' 'wine-bibber,' 'time-keeper ;' or when likeness, or position (place where), or duration, or quantity, or price is indicated ; as 'ox-eyed,' 'heart-rending,' 'stone-blind,' and 'mountain-wave : ' 'home-spun,' and 'woe-begone' (lost in woe), and 'land-force ;' 'night-dew,' and 'day-labourer ;' a 'threefoot-rule,' a 'penny magazine,' a 'locum tenens :'

5. Sometimes of an ablative, as when expressive of place whence, or of instrument by which ; 'landbreeze,' 'bloodguiltiness,' 'steamboat,' 'vicegerent,' 'locomotive,' 'manumission ;' so 'fire-new,' 'thunderstruck.'

Compounds like 'freeman,' 'halfpenny' (an adjective and a noun), or like 'outspoken' (an adverb and a noun or a participle), are clear as to their meaning. 'Godsend,' 'backbite,' 'turncock,' 'spendthrift,' 'catchpenny,' 'portmanteau,' and 'pastime,' create some difficulty. The first is either a phrase like 'an ipse dixit,' an answer to a prayer, 'may God send,' or equals 'Godsent : ' the second, 'to backbite,' means to 'bite,' but only when men are turning, or have turned away. All the rest are alike, and consist, it will be noticed, of a verb and a noun. Dr. Latham thinks that even here the rule applies, and that the second is the generic word, the first marking the difference : a 'turncock,' for example, is one by whom the cock is (not made, but) turned : a 'portmanteau,' the thing wherein the mantle is carried. But this explanation seems forced. It is better to regard the verb as modifying the noun in meaning by governing it. So we may explain 'portfolio,' 'wardrobe,' 'breakfast,' &c. We have similar compounds in 'afternoon,' 'dethrone,' 'incarcerate,' &c. The first element governs the second, and is used as a preposition, rather than as an adverb.

With this last and only exception, therefore, it may be noted that in compounds the first is always the defining word. In the exceptions it is the governing word, and the whole phrase defines the person or thing to which we apply the term.

157. Besides the *obvious* compounds of our language, there are *Incomplete* several words in which composition is concealed by compounds. the apparent incompleteness of *one* of the elements, or, sometimes, of both. The compound hence appears as a deri-

vative, or even as a root, when in truth it is neither. Thus 'misdeed,' 'kingdom,' 'manhood,' 'friendship,' 'careless,' are all compounds, the italic syllables having originally a distinct meaning 'At-one' (to *bring into* or *at one*, and thence to do what is needful for that purpose: hence in old English it generally represents a Hebrew and Greek verb that means to expiate sin, and to propitiate favour), 'daisy' (day's eye), 'naught' (ne aught), are also compounds. So is 'verdict' (verè dictum); as are also many names, as Saragossa (Cæsar Augustus), Naples, Nablous (Neapolis), &c. So are 'bachelor' (bas chevalier, a lower knight), 'biscuit' (bis coctus, Lat.; bis cotta, Ital.), 'curfew' (couvre feu), 'kerchief' (couvre chef), 'kickshaws' (quelques choses), 'quandary' (quand airai-je), 'vinegar' (vin aigre, sour wine). So are 'megrim' (hemikranion, Gr., a pain affecting half the head, 'migraine,' Fr.), 'squirrel' (from σκιά, a shade, and οὐρά, a tail, Lat. sciurus, écureuil, Fr.), and 'surgeon:' as are 'frankincense' (incense *freely* offered), 'mildew' (*honey* dew on plants), 'privilege' (something secured by private law), 'vouchsafe' (to vouch or promise safety; in old English, 'vouch us safe'): the meaning being concealed by infrequent use of one of the elements. Many of these, however, are hardly English compounds, as both the elements of each are not in every case found as distinct words in our tongue.

158. On the other hand, some words simulate composition, as Apparent we have seen some simulate an English origin, compounds. when the first are not compounds, or have not the elements they assume, as the last are not natives. Such are 'crayfish,' for 'crevice' (Fr. écrevisse), 'loadstone,' for 'leading' (or 'drawing') 'stone,' 'shamefaced' for 'shamefast' (i. e. protected by shame), 'wiseacre' for Ger. *weissager*, a diviner, 'sparrowgrass' for 'asparagus,' 'fulsome' for 'foul- (filth) some,' 'yeoman' for Anglo-Saxon yemæne, common, 'Mussulmen' for 'Mussulmaun,' or Moslem, 'Hibernia' (winter-land) for 'Erinna,' 'Heliogabalus' for 'Eloahbalus' (Baal-god), 'baccalaureus' (late Latin, as if from baccâ laureâ donatus) for 'bas chevalier,' 'beefeaters' for 'bœuf-fetiers,' 'country-dance' for 'contre-danse,' 'bag-o' nails' for 'bacchanals,' 'goat and compasses' for 'God encompass us,' etc.



159. Besides the hyphen, and the union in spelling of two words to form a composite, there seem to be occasionally uniting letters: 'black-a-moor' is an instance, as probably is 'night-in-gale' (Ger. nacht-i-gall), an echo or song by night. So, perhaps, is the 's' in words like Thur-s-day and Wedne-s-day. It may be a genitive form, but Sunday and Monday are against this explanation, and there are other similar forms (in German especially) not genitives, and that fact is against it. Compare with this set of facts 'aër-i-form,' aër-o-nautics,' 'phil-ter,' 'phil-o-sopher.'

160. Composition, it may be added, is *later* in a language than derivation: and it forms a most important power in any tongue. In English, as in German and in Greek, it is a great excellence, and goes far to compensate for the loss of case-endings. Indeed, it helps us to express our meaning with a brevity and clearness which case-endings alone would never have given.

161. The power of forming compounds exists in different languages in different degrees; Sanscrit, Greek, German, English, may represent the order, in this respect, of some of the Indo-European tongues. There seems to be one word, at least, in Sanscrit, of a hundred and fifty-two syllables. Aristophanes coins one of seventy-seven. Another of fourteen is translated by Voss into German, and may be rendered into English, 'meanly-rising-early-in-the-morning-and-hurrying-to-the-tribunal-to-denounce-another-for-an-infraction-of-a-law-concerning-the-exportation-of-figs.'\* These are among the curiosities of composition.

162. In most languages there are forms of words intended to express diminutiveness, and consequent endearment, or occasionally contempt. Whether it is that what is little excites admiration, because of its elegance, or that it calls forth our pity by claiming our help, or sometimes creates contempt by its insignificance—the *fact* is that the same forms are

\* Donaldson's Gr. Gr., p. 326. Miss Burney speaks seriously of the sudden-at-the-moment-though-from-lingering-illness-often-previously-expected-

death of Mr. Burney's wife.' But our language does not willingly admit such combinations.



often expressive of each of these emotions ; compare '*pet*,' *petit*, *petit-maitre*, *duckling*, *lordling*, &c. Sometimes, also, a word retains its *diminutive* form, without the diminutive meaning.

Some English diminutives are Saxon in origin, others are classic, and a few mixed ; some simple, others compound.

163. Diminutive endings of Saxon origin are as follows :—

Of Saxon origin. 1. 'Ock,' or its equivalents, ot, et, as bull-ock, hill-ock, padd-ock (pad, A. S., a toad), ball-ot, pock-et :

or

Simple. 2. Some modified form of ock, as ick, ie (Scotch), tch, ish (modification of ck), and ow : lassie, wifie, expressive of endearment ; blot-ch, Dut-ch (Theotisch), fool-ish, bear-ish, wind-ow (in Sc. windock), shad-ow, mead-ow.

3. el, or its equivalents, en, er, as satch-el (sack), spadd-le (spade), thimb-le (thumb), litt-le, hurd-le (hord-ing), maid-en, splint-er.

4. ing, originally a genitive termination, or an adjective form : as farth-ing (a little *fourth*), herr-ing (a little army or shoal), whit-ing.

These are simple forms ; the following are compounds :—

Compound. 1. ikin or kin (i. e. ock and en), as mann-ikin (contempt), bod-kin (boden, a dagger), spill-ikin (very little splinters), lambkin, ladikin, Lakin, Peterkin, Perkin, Hodgkin (hodge), Malkin (Mary), Wil-kin, Watkin (little Wat or Walter).

2. ling (i. e. el and ing), duckling, darling (little dear), bantling (band, swaddling clothes), lordling, underling (expressing contempt).

3. let (i. e. el and et, a form of ock, ot, et), as arm-let, hamlet, eye-let, stream-let.

4. erel (i. e. er and el), as cock-erel (a very little cock), pik-erel, mack-erel (so called, perhaps, from its *spots*).

It may be noted that before 'en' the preceding vowel is sometimes changed, as in cock, chick-en, cat, kitt-en ; so when the 'en' is dropped, as top, tip, chat, chit.

164. Diminutive endings of classic origin are as follows :—

Of classic origin. 1. ule, ul, el or le (Lat. ula), as ferr-ule (a little iron ring), cred-ul-ous, chap-el, circ-le.

2. *el, il, le* (Lat. *ell, -ill, -ull*, It. *ella*, Fr. *elle*), *lib-el, cast-le, mors-el* : so *cred-ulous, bib-ulous, fab-le, &c.*

3. *ette, et, ot, ito, as ros-ette, lanc-et, chari-ot, Senor-ito.*

These are simple forms ; the following are compounds :—

1. *icule, icle, (i. e. ic, and ule), ret-icule (a very little net), part-icle, art-icle, curr-icle, vermi-celli, violon-cello.*

2. *let (i. e. el and et), rivu-let, front-let, brace-let, chap-l-et.*

165. Augmentative forms express the opposite of diminutives.

Augmenta- They describe qualities tending to excess, and hence  
tives. often imply censure. They are in English as  
follows :—

1. Such as end in ‘*ard*,’ ‘*art*’ (O. H. German *hart*), of Gothic origin : as *braggart, drunkard, laggard, coward* (all implying censure). In *sweetheart, reynard*—the fox, *cust-ard* (Dutch *kost*, food), *Richard* (right royal—from ‘*ric*’), *wizard*, the form is augmentative ; the last suggesting, however, that the man is ‘too wise by half.’ In *wizard, mallard, lennard* (a male linnet), the termination indicates also, *sex*.<sup>a</sup>

2. Such as end in ‘*oon*,’ ‘*one*,’ of Italian origin : as *trump, trumpet, trombone, ball, ballot, balloon, barrac-oon, mille* (a thousand), *million, a thousand thousand, fel-on, poltr-oon.*

3. Such as end in ‘*ry*’ or ‘*ery*,’ with a collective force, as *rookery, buffoonery, cookery, scenery, eggery, i. e. eery, Jewry.* These are really taken from the A. S., neuter forms in *ru* and *ra*, and indicate many or much.

Patronymic forms are noticed above.

166. The use of personal names is a subject of interest in etymology. Originally, a single name was sufficient for each person, and all such names were significant ; i. e. they have meaning in the language in which they are used, and are often descriptive of the qualities or history of the person to whom they are applied ; as *Adam* (i. e. *red*, either in colour or because taken from the red ground), *Moses* (drawn from the water).

The next step seems to have been to add to the personal name

<sup>a</sup> In *lizard* (*lacerto*), *leopard*, ‘*lib-bard*’ (*Spenser*), ‘*leo-pardus*’, *orchard* (*ortgard*), *steward* (*stow-ward*), the

termination has not an augmentative force and is of different origin.

the name of the father, as Joshua the son of Nun, Icarus the son of Dædalus. Hence the patronymics of all languages.

In the third stage some significant and personal epithet was added, as Harold Harefoot, Edmund Ironsides.

Among the Romans each man had generally three names, as Publius Cornelius Scipio; the first, Publius, the *prænomen* answering to our Christian name; Cornelius, the *nomen*, describing the clan or gens, and Scipio, the *cognomen*, describing the particular family. Sometimes an epithet, founded on the man's history, was added, as Scipio Africanus. Such a name, from the distinction it conferred, generally superseded the rest.

Nearly all the Saxon proper names, like those, indeed, of most languages, have significance. Alfred means all peace; Bede one who prays, hence Bedesmen; Cuthbert, bright in knowledge; Edward, *oath*-warden or *happiness*-warden (Camden); Gertrude, all-truth, or truth-guardian. When of old a German had slain a Roman, the gilt helmet of the Roman was placed upon the head of the conqueror, who was thence known as *gild-helme*. The name became in French *Guildhaume*, *Guillaume*, and in Latin and English *Gulielmus* and *William*.

In all primitive states, animals are at once the foes and the companions of men. Hence *Biddulph* (wolf-killer); Bernard ('Great Bear'); Leonard ('Great Lion'); Philip (fond of horses); Hippocrates (horse-tamer), &c.

167. In modern English it is the Christian name, as it is called, which is regarded as the distinguishing name; the surname (i. e. the added name) giving the gens or clan.

There is something beautiful in the notion that children are to be designated by the name that is given them, when first they are distinctly recognised as God's gifts, and as such are consecrated to him.

It is this significance of names that explains many Scripture phrases. We are said to be saved by faith in Christ's *name*; his name is Saviour (Jesus), Anointed Teacher, Priest and King (Messiah, Christ). To have faith in his name is practically to recognise what the name implies, and to accept him as our Saviour and King.

168 Modern surnames are, as is well known, endlessly diversified.

Some are taken from the names of places ; either *specific* names of places, as Robert of Gloucester, Winchester, Seymour (St. Maure) ; of countries, as Gale from Gael (Scotland), Dennis from Denmark, Wallis, Walsh, Welsh from Wales, French from France ; or from generic names, as Hill, Wood, Green, Mead, Heath, March (a boundary), Cobb (a harbour or 'cove'), Chase (a forest or place for hunting), Barrow (a hilly place). Sometimes the suffix 'er,' or 'man,' is added, Pitman, Waller.

Some are taken from occupations ; as Smith (one who smiteth), Wright (worker), Carpenter, Thatcher, Cooper, Sherman (shearman), Jenner (joiner), Fuller (bleacher), Tucker (clothier), from Ger. *tuch*, cloth.

Some are taken from field-sports ; as Fisher, Fowler, Warrener, Falconer : some from offices ; as Knight, Baron, Dean, Prior, Vickers, Proctor, Constable, Marshal, Champion, Parker, Forrester, Forster.

Some from qualities, bodily, mental, or moral ; as Strong-i'th'arm, White, Russell (red), Hoare, Whitehead, Longfellow, Heavyside ; Roy (red) Grimm (strong), Gough (*coch*, red, or *gow*, a smith), Keltic : there are besides, of this class, the Hardys, the Cowards, the Moodys, the Blythes, the Blunts, the Sharps, the Doolittles, the Hopes, the Patiences, the Thoroughgoods, the Toogoods, and the Goodenoughs. Some are taken from natural objects : as Moon, Birch, Palfrey, Colt, Coote, Drake, Jay, Nightingale, Peacock, Chubb (a fish), Herring, Pike, Fisk (= fish), Whiting, Sturgeon, Myrtle, Gage, Pease, Lemon, Gold, Clay, Stone, Flint : some from relations ; as Cousins, Brotherton, Child, Bachelor, Lover, Guest, Prentice, Foster (i. e. foodster) : some from parts of the body, either human or animal ; as Head, Chin, Beard, Shanks, Horn, Crowfoot : some from coins ; Penny, Pound : some from the weather ; as Frost, Snow, Tempest : some from games ; as Bowles, Ball : some from measures ; as Gill, Peck : some from diseases ; as Cramp, Akenside : some from Christian names ; as from Adam, we have Adams, Adamson, Addison, Addiscot. From Alexander we have Allix, Sanders, Sanderson. From Henry we have Henrichson, Harry, Harris, Harrison, Hal, Halket, Hawes, Halse, Hawkins, Herries. From miscellaneous sources we have Overend, Twelvetreets, Gotobed, Godbehere, Drinkwater, Pulvermacher.



## NUMBER, CASE, AND GENDER.

169. From the first use of language, men must have noted in the objects around them, their number, the relation which certain objects sustained to other objects or acts, and the sex of most animals. When the form of a word indicates whether the thing is one, two, or more, the word is said to be in *number*, singular, dual, or plural. When the form expresses the relation in which an object stands to some other object or act, the form is called a *case*. Forms that indicate primarily the sex of a thing, or that have the same characteristic ending as words indicating sex, are said to have *gender*, masculine, feminine, or neuter. Strictly speaking, therefore, number, case, gender, are, as applied to words—*grammatical forms* expressive of the number, the condition in relation to something else named in the sentence, and the sex of the things to which the words, whether nouns, pronouns, adjectives, or verbs are applied.

170. These definitions, however, are rather theoretically than Limits of this practically accurate ; and when we apply them to different languages, we have to modify them so as to meet the facts. ‘Case,’ for example, is not always, even in the classic languages, a change of form. Nor is number, or gender. The singular and plural of some nouns, the nominative and accusative, the dative and ablative cases are often alike ; and gender, which we define as a grammatical distinction in words, answering to the natural distinction of sex, can often be gathered in English nouns only from a knowledge of the sex, while in adjectives there is no distinction of any kind. In the classic languages, on the other hand, gender often depends entirely on the termination, without any reference to the sex. A *theoretical* definition is important, nevertheless ; for without it, gender, number, case, would seem to be applied in different languages to essentially different things.

Applying these definitions, it will be seen that in English we have two numbers only ; a form expressive of one, and another form of more than one. Greek and old German had three forms for nouns, pronouns, adjectives, and verbs ; a dual (‘duo,’ expressive of two), a singular and a plural. Anglo-Saxon had three for the *pronoun*. Hebrew three for *nouns and adjectives* ; Modern German and Modern Greek, Latin, and English have but two.



In *nouns*, these two forms are not always, in English, distinct. Number—*'Sheep,' 'fish,'* are singular in form, and either singular how ex- or plural in application. *'News,'* and *'pains,'* are pressed. plural in form, and either plural or singular, generally singular, in application. *'Alms,'* and *'riches'* (*'Ælmesse,'* A. S. form of *ἐλεημοσύνη* and *'richesse,'* Fr.), are plural in appearance, and are singular or plural in application—generally plural. In *pronouns* the distinction of singular and plural is accurately marked, except in *'you,'* which though a plural form and requiring a plural verb, is often used of *one*. In *verbs* we have no plural form for the first person (except in *'am'—'are,' 'was'—'were'*), but only for the second and third, and there (*'hast,' 'has,' 'have'*) the plural is imperfectly marked, as the same form *'have'* belongs also to the first person singular. In adjectives and participles we have no indication of number at all.

171. Case-endings, in English *nouns*, are two, the nominative and the genitive; as *king, king's*. These two forms represent three relations—the nominative, the genitive, and the accusative or objective. In *pronouns* we have three cases, *he, his, him*; the last an A. S. dative form, but now used chiefly as an accusative. In A. S. nouns and pronouns, as in Latin and Greek, there were five cases or six. Adjectives and participles have with us no case-endings.

172. The question of *gender* in English is less easily settled. In Hebrew the sex of the person of the *verb* is indicated, except for the first person, by the form of the Gender, how far it exists in English. *verb*; there are no such forms in Gr., Lat., A. S., or English. Nor have we as in Lat. or Gr. any gender in *adjectives* or *participles*. Keeping to rigid definition, we have in English *nouns*, but two modes of expressing gender: by prefixes, as *he-goat, she-goat, man-servant, maid-servant, cock-sparrow, hen-sparrow, man, wo* (i. e. wif) *man*: or by suffixes, as *vix-en, hero-ine, spin-ster, widow-er, gan-der, mistr-ess, wiz-ard, and donn-a, sultan-a*. These last are rare forms. In *pronoun-forms*, as *he, she, it* (originally *hi-t*), our language is richer. The *-t* is a neuter termination of frequent occurrence, as in *wha-t, tha-t, augh-t*, though not always restricted to neuter words. Taking a wider usage, there is a *third* mode of expressing gender

in English, i. e., by the use of a distinct word, as 'boy,' 'girl,' 'brother,' 'sister,' 'ram,' 'ewe,' 'king,' 'queen.' These are not strictly examples, however, of gender, for though the things they represent are of opposite sexes and are related to each other, there is no relation between the *forms*. The word 'girl' is no feminine form of the word 'boy;' nor do we adequately represent the grammatical connexion of gender, till we have words like 'dominus,' and 'domina,' i. e. the same word with distinctive endings, and the distinction preserved through all the cases.

173. We have spoken of cases of nouns in English as *two*, and of pronouns as *three*; and this restriction is owing to the fact that case has been defined as *a form expressive of relation*. But as most of our grammars are based on the grammars of the classic tongues, and as moreover we have *other case endings* in English, it has been usual to speak of six cases, nominative, genitive, dative, accusative, vocative, and ablative.

174. The nominative case is that form which a noun or pronoun takes when it *names* the source or author of an act : as—

‘Can *I* believe his *love* will lasting prove,  
Who has no reverence for the God I love?’—CRABBE.

The genitive case indicates primarily origin : as, ‘the sun’s rays.’ Origin often creates ownership ; hence the case is also called possessive. It moreover indicates not origin but quality belonging to a substance, and even something done to an object : as, ‘The king’s murderers.’ This last is called the objective genitive.

The dative or locative case indicated originally the place *at* or *in* which a thing rests : as, ‘Give it *him*.’

The accusative case is the form which marks the object of a verb : as—

‘Vainly we offer each *ample oblation*.’—HEBER.

It is often called the *objective* case.

The vocative case is the form we use in addressing an object : as—

‘Sing, *Heavenly Muse*!’—MILTON.

'*Hereditary bondsmen !* know ye not,  
Who would be free themselves must strike the blow.'—

CHILDE HAROLD, ii. 76.

The ablative case is the form we use to express the means, instrument, or manner in or with which we do a thing. If the thing *is done* (and the verb is passive), the ablative *may* express the agent : as, 'Harold was slain by William. He defeated the English with great slaughter.'

175. But while our language is not rich in forms that express case or (beyond nouns) number, there are remnants of such forms in O. E. and in modern usage ; and these it is important to explain.

The genitive form of many words in most Indo-European tongues ends in *s*, preceded by *e*, *i*, *o*, *u*. In A. S. the commonest form was '*es*;' in O. E. this appears as '*is*,' and later as '*s*': thus—

' *Ic bidde in Godes namen.*'—ALFRED'S WILL.

'*He was also a learned man, a clerk,*

'*That Christés gospel woldè preche.*'—CHAUCER.

'*The lark is heavenés menstral.*'—DUNBAR, 1465.

The '*birdis nest*,' '*John's book*.' The '*s*' is also in E. appended to plural nouns : as, the children's bread. It was long supposed that the '*s*' was an abbreviation of '*his*;' hence '*Matthew Hale his book*.' But this explanation is wrong ; as '*s*' is appended with equal propriety to *feminine* nouns and to *plurals*.\*

This form of the genitive appears also in many adverbs ; as, unawares, eftsoons (immediately), twi-es, thri-es (O. E.), twice, thrice ; and in '*towards*,' '*backwards*,' which last are adverbial forms of the adjectives, toward and backward.

So in he-nce, whe-nce, the-nce, compound forms of he, who, the, and -on or -an (motion from a place) ; in gen. he-annes, etc.

Another A. S. genitive ended in '*an*,' '*n*,' and '*ena*' (pl.). Hence words like mi-ne, thi-ne ; wood-en, oak-en ; these last indicating material.

Another A. S. genitive of feminine words ended in '*re*,' and

\* '*His*' may have been inserted in A. S., or in O. E., for a possessive, in cases where the gen. of the noun did

not end in '*s*,' as happened with many nouns of the first and third declensions.

in the plural—of all genders, in ‘ora’ and ‘ra.’ Hence he-r, the-ir, you-r. ‘You-r-n,’ ‘thei-r-n,’ ‘hi-s-n,’ seem double genitive forms.

The common A. S. dative ending was in ‘m’ and ‘um’ (pl.), and in ‘re’ for adjectives. Hence forms like seld-om, whil-om, hi-m, the-m, who-m, he-r, the-re, he-re, whe-re.

A. S. accusatives often ended in ‘n’; hence hi-ne (A. S. and O. E.) for him, twa-in. Hence also the-n, whe-n.

The ablative A. S. ended sometimes in y or e. Hence wh-y (hwi from hwa), the abl. of who. Hence also phrases like ‘all the more’ = ‘eo majus’; in A. S. ‘thi ma,’ and ‘te battre’ (The Ormolum), O. E.; *thi* and *te* being used as ablative forms.

It may be noted that in many A. S. nouns cases are distinguished by the addition of ‘e’: as, smithe, dat. and abl. of smith; sprace, gen., dat., acc., and abl. of sprac, speech; nihte, gen., dat., and abl. of niht, night: and hence the frequent addition of ‘e’ in O. E., even when it is not needed for the lengthening of the preceding vowel. Much of our old spelling is explained by this fact.

176. *Plural* forms of adjectives are not found in modern English. ‘E’ was a common plural ending of A. S. adjectives, both nom. and acc., and in O. E. that form is retained: as—

‘*Al* the cuntree of Judee went out to him and *alle* the men of Jerusalem.’—WICLIF.

‘And *hise* disciples comen and token *his* body.’—WICLIF.

177. *Plural* forms of verbs have in modern English no distinctive endings. In Saxon, the indicative plural ended in ath, and the subjunctive plural in on, or en. The plural of the subjunctive in many verbs also changed a vowel, ‘shall’ making shullon, &c.

In old English, and even in modern English, both these forms appear, sometimes in the complete participle, sink, sank, sunk; sometimes in the plural ending -en, ‘we tell-en;’ some times in both, as ‘men *shuln* worship the Fadir in spirit and in truthe.’ ‘Ath’ is occasionally found, as in be-th, do-th (are and do); and sometimes in the form of ‘s’ (just as in the singular loveth, loves): thus—

‘*Words* to the heat of deeds too cold breath *gives*,’—SHAKESPEARE.

The form 'en,' however, early superseded 'ath,' and in Ben Jonson's time both forms had fallen into disuse. The plural form of the verb in 's' is constant in James the First's Works, and in the earlier Scotch writers.

### COMPARATIVE AND SUPERLATIVE FORMS.

178. We have in English a number of words ending in 'er,' Forms in —'either,' 'over,' 'outer,' 'wiser,' i.e., pronouns, 'er.' adverbs, and prepositions; comparative forms, with a simple positive sense, and true comparatives. In all cases where this form occurs, Bopp thinks there is involved the idea of *duality*. Hence in comparatives is expressed a relation of *two*; as in superlatives there is a relation of *many*.

Among the facts that confirm Bopp's view, are the Sanscrit and Greek forms êkataras = which of *two*; êkatamas, a superlative form, which of *many*; êkárēpos = each or either of two; êkastos, each of more than two. Similarly in English, 'whether' and 'which,' 'neither' and 'none,' 'either' and 'any.' In each case, the form in 'er' offers one alternative only, the choice of one in two, and not in more. The plural form 'others' seems opposed to this view; but it is really a late form, and existed in Old English only in the singular. 'All other' = every one except the persons named as forming the *first* class. By a similar process, the comparative with the article is sometimes used in Greek for the superlative, and sometimes even the *positive*: ὁ μικρότερος is the younger one, all the rest being regarded as older.

All these forms, which are really one, are allied to the Sanscrit. The following table will illustrate this statement:—

	SANS.	ZEND.	GR.	LAT.	O. H. G.	A. S.
Comp. {	tara	tara	τερ	or	ro	or & re
forms. {	iyas	is	μει-ζων, ἡδ-ίων	us & is	za	worse, less

The Greek comparative is generally in *τερ*; the Latin in 'or,' as *melior*; and in 'os,' 'is,' as in the old form 'meliosem,' 'melius,' 'magis'; the Saxon in *or* and *re*, the former the ending of adjectives, the latter of adverbs.

'More,' which is used in forming comparatives of more than



two syllables, is itself a comparative form, representing both number ('many') and quantity ('much'). Its old positive form is *ma*, with a later form *moe*. This last is said to be itself a comparative, but that is not clear.

'Rather,' an adverbial comparative, is from *rathe*, 'early' or 'quickly.' It equals the common phrase 'sooner.' 'Better' is a regular comp. from '*bet*,' as *best* is a shortened form of the superlative. The positive is not now used, but we have 'good' instead. '*Worse*' is either a comp. in '*s*,' or the '*s*' is part of the root, and '*worser*' the true comp. The former is the more probable view: compare *weor*, A. S. ('*waur*,' Scotch) bad. '*Less*' is a true comp., from '*lyt*,' '*lytel*,' in a softened or an apocopated form. The fact that these are *unusual* forms of the comparative explains the tendency to use '*worser*' and '*lesser*.'

'Near' and '*nigher*' are both comparatives from '*neah*,' A. S.; comp. *nearre*, *near*. '*Nearer*,' therefore, is a double comparative. '*Nighest*,' '*nearest*,' '*next*' (so '*latest*,' '*last*'), are all forms of the superlative.

'Farther' is the comp. of '*far*,' *feor*, *fyrre*, *farrer*, with the helping '*th*' inserted. '*Further*,' on the other hand, is a comp. of *fore*, or *forth*; a word allied to '*far*,' though not identical with it.

179. Superlative forms in English and in classic languages are also connected with the Sanscrit. In that language there are two forms.

	SANS.	ZEND.	GR.	LAT.	A. SAXON.
Super-					
lative	{ <i>tama</i>	<i>tama</i>	<i>τατ</i>	<i>im</i>	<i>ma</i> as in <i>forma</i> , <i>afte-ma</i> .
form.	{ <i>ishta</i>	<i>ishta</i>	<i>ιστ</i>	<i>ust</i>	<i>ost</i> and <i>est</i> .

Hence our English superlatives in *st* and *est*, richest, wisest. '*Most*,' the prefix, is the superlative of *mâ*, *moe*. '*Most*,' the suffix, is a double superlative ending, compounded of the two endings, '*ma*' and '*ost*.' Hence the M. Gothic *fruma*=first; *aftuma*, last, *hindema*, hind*most*, *latema*, last. If this explanation of the M. G. be true, as Grimm has shown, it follows that *formost* is = *for-ma-ost*, *in-most* = *inne-ma-ost*, etc. *Furthest* and *innermost* are of course examples of comparatives with double superlative endings.

If this explanation may be applied to other words in '*st*,' then

'amongst,' 'whilst,' 'betwixt,' 'amidst,' are augmentative or superlative forms—expressive of completeness or intensity—of 'among,' 'while,' 'between,' 'amid.' Perhaps the Danish 'stor' (great) is connected with the same form.

## NUMERALS.

180. For purposes of comparative philology, numerals are of great importance. They are found in nearly all languages. In many they are alike; and when they slightly differ the differences may often suggest the sounds to which the language is partial, and the laws of change likely to be at work in it.

ENG.	WELSH.	A.-SAXON.	OLD H. GER.	MOD. GER.	GOOTHIC.
One, <sup>o</sup> ane <sup>a</sup>	Un	Æn	Ein	Ein	Ain
Two	{ Dau } { Dwy }	Tu, twa	Tue	Zwei	Twa
Three	Tri, tair	Threo	Thri	Drei	Thri
Four	{ Pedwar } { Pedair }	Feower	Fowiar	Vier	Fidwor
Five	Pump	Fif	Finfe	Fünf	Finif
Six	Chwech	Seox, syc	Sehs	Sechs	Saihs
Seven	Saith	Seofan	Sibun	Sieben	Sibun
Eight	Wyth	Eahta	Ohto	Acht	Ahtan
Nine	Naw	Nihon	Niguni	Neun	Niun
Ten	Dêg	Tyn, tig	Tehan	{ Zehen } { Zehn }	Taihun
Twenty	Ugain	Twentig	Twentig	Zwanzig	Twaintigum
Hundred	Cant	Hund-red	Hunt	Hundert	Hunta

LITHUAN.	LATIN.	GREEK.	ZEND.	PERSIAN.	SANS.
Wena	Un-us	Ἐν	Āva	Yik	Eka.
Du	Duo	Δύο	Dwa	Du	Dwi.
Tri	Tres	Τρεῖς	Thri	Seh	Tri.
Keturi	Quatuor	{ Τέτταρ } { Πέσσυρ }	Chatwar	Chehaur	Chatur.
Penki	Quinque	{ Πέντε } { Πένυε }	Panchan	Penj	Panchan.
Szeszi	Sex	Ἑξ	Cswas	Shesh	Shash.
Septyni	Sept-em,-ua	Ἑπτὰ	Haptan	Heft	Septan.
Aztum	Octo	Ὀκτώ	Astan	Hesht	Ashtan.
Devyni	Novem	Ἐννέα	Navan	Nuh	Navan.
Deszimt	Decem	Δέκα	Dasan	Deh	{ Dasan. } { Lasan. }
Dwides- Zimpti }	Viginti	{ Εἴκοσι } { Εἴκοσι }	Visaiti	Bist	Vinsati.
Zimta	Centum	Ἑκατόν	Satem	Sad	Satam.

181. *Cardinal* numbers are principal numbers ; as, one, two, three, etc. : ordinal numbers are nearly always derived forms, and describe the order in which things are found ; as, first, second, third, etc.

Throughout the Indo-European class of languages the cardinal numerals are alike. One, two, three, six, seven, eight, nine, ten, in the preceding table will create no difficulty ; 'four' and 'five' are less clear.

'Four' is in M. G. *fiduor*, and in Æolic *πίσυρ* or *πέσυρ*. Admitting the well-known connection between  $\pi$  and *qu* or *chu*, and between  $\pi$  and *f*, the derivation is *fairly* clear.

'Five' is in M. G. *finif*, and in Æolic Greek *πέμπε*, in Welsh 'pump,' in Latin 'quinque' ; and here again we have the interchange of *f* and *q*, through the intermediate 'p.'

Eleven, according to some philologists, is = *ein*, one, and *perhaps* 'leofan,' or 'left' ; i.e. one left over ten ; and twelve is two, and leof or lif (M.G.), left ; i.e. two over ten. Bopp and others hold that eleven (O. E. *endlene* and *enlene*) is formed, like *έν-δεκα*, and *un-decim*, from 'one-ten' ; and twelve, like *δω-δεκα* and *duodecim*, from 'two-ten,' according to well known letter changes. Thirteen is three and ten, and so on to nineteen.

Twenty, thirty, etc., are respectively two tens, three tens etc. ; the *tig* of the A. S., and *δεκάς* of the Greek.

182. Ordinal numbers are all derivatives ; third, fourth (*tertius*, *quartus*, *τρίτος*, *τέταρτος*, etc.) ; and from the third onwards they are formed from the corresponding cardinals.

In many languages *first* and *second* have no etymological connection with *one* and *two* ; e.g. :—

	A. S.	O. H. G.	LAT.
First	fyrrest	vurish	primus
Second, i.e. the following	othar	andar	secundus or alter.

Probably in all the forms of 'first' *st* is a superlative ending ; and most of the forms of second (*andar*, *othar*, *alter*, *ἕτερος*, etc.) are comparative endings. Dr. Latham thinks, after Grimm, that the *t*, *th*, *d* (third, etc.), and *m* (*decim-us*) of the ordinals are also superlative endings, and formed from the Sanscrit. It is at all events noteworthy that in most of the Gothic and in the classic tongues the ordinals have the same characteristic

endings, and these generally the endings of the superlative degree. According to this view, 'the fourth' is the one of four to which that epithet peculiarly applies; as 'othar,' a comparative, is *the one* of two; or as 'septimus' and 'decimus' represent respectively the seventh and the tenth.

183. We have already arranged the sounds of the English Permutation alphabet as labials, dentals, palatals; and as mutes of letters. and liquids. We now present them in a somewhat new form.

	MUTES.				LIQUIDS.
	Sharp.		Flat.		Flat or Sharp.
	<i>Lene.</i>	<i>Aspirate.</i>	<i>Lene.</i>	<i>Aspirate.</i>	
Pal. and Gutt.	k, q	kh, h	g (y)	gh	l
Labial	p	f	b	v	m
Dental	t	th	d	dh	n
	s	sh and ch	z	zh and j	r

Each horizontal line of mutes represents *allied* sounds, ever ready to interchange; as are also the liquids, l, m, n, r, especially l and r, m and n, l and n. These tendencies may be illustrated by examples.

#### 184. Liquid changes :—

##### L and R.

Marmor,	Lat.	Marbre,	Fr.	Marble.	Dulcimelle, It.,	Dulcimer.
Purpura,	Lat.	Purpre,	Fr.	Purple.	Lusciniola and Rossignol, It.	
Peregrinus,	Lat.	Pelegrin,	Fr.	Pilgrim.	Colonel, pronounced kurnel.	
Turtur,	Lat.	Tortola,	Fr.	Turtle.	Fleck, freckles.	

##### M and N.

Comes,	Lat.	Comte,	Fr.	Count.	Mushroom, It.	Mushroom.
Computer,	Lat.	Comter,	Fr.	Account.	Peregrinus, Lat.	Pilgrim.
Racemus,	Lat.	Raisin,	Fr.	Raisin.	Ranson, Fr.	Ransom.

##### L and N, N and R.

Garrison,	Fr.	Garrison.	Panormus	Palermo.
Diaconus,	Lat.	Diacre.	Bonoma	Bologna.
Tympanum,		Timbril.	Pasquin	Pasquil.
Δῶρον,		Donum.	Maninconico	Melancholia.

These liquids are equally liable to merge in the consonants or vowels with which they are connected; thus, constare (Lat.) becomes costare (It.), 'cost' (Eng.): convotum

(Lat.) and convoiter (Fr.), becomes covet : similarly, co-partner, cogent, etc. In balm, calm, psalm, the l is spent in making the a broad ; as it is lost in calidus (Lat.), caldo (It.), chaud (Fr.), hot. So chill, cold, cauld, becomes in Scotch caud.

185. In illustrating the connection between the allied palatal sounds, it must be kept in mind that tsh and dsh (ch and j) are connected both with k and g, and with s and z ; they are both palatal and sibilant.

Palatal and guttural changes :—

K, G, Kh, H, Gh, Ch, J, Y.

Draco (Lat.), dragon ; cithara (Lat.), ghitarra (It.), guitar ; crassus (Lat.), grause (It.), gros (Fr.), gross ; crypta (Lat.), grotta (It.), grotte (Fr.), grot ; macer (L.), macro, magro (It.), maigre (Fr.), meagre ; chorus, quoir ; crater, grata (It.), grate ; cornu, horn, Cornwall ; eahta (A.S.), octo (L.), eight ; glycyrrhiza (Greek), liquoritia (It.), liquorice ; Συναγχη, squinancy, quinancy, quinsy ; rete (Lat.), rachuetta (It.), raquette (Fr.), racket ; kill, quell ; sigh, sough (sighing of the wind) ; daughter, dochter (Sc.) ; rectus (Lat.), right ; noct- (Lat.), nacht (Ger.), night ; hesternus (Lat.), gestern, yesterday ; Lancaster, Lanchester ; kist (Scotch), chest ; bank, bench ; duke, duchess ; kirk, church ; crook, crotch ; garden, yard ; 'gate,' 'yet' (provincial) ; rang (Fr.), rank, range ; Pergamina (It.), perchemin (Fr.), parchment ; swarthy, schwartz ; distract, distraught ; hack, hatchet ; revindicare (Lat.), revancher (Fr.), revenge ; geclept, yclept ; jugum, yoke ; parochial, parish ; χεῖρος, hortus, χειμῶν, hyems.

Labial changes :—

P.

Episcopus, bishop ; caput, cabo (Sp.) ; chef (Fr.), chief ; propositus, prevost, provost ; pellis, fell-monger ; Phœnicia, punica ; plat (Fr.), flat ; nepos, nephew.

F.

Half, halve ; ἄμφω, ambo ; πατήρ, pater, father, vater (D.) ; seofan (A.S.), seven ; sibun.

B.

Super, ober, over ; turba (Lat.), troppa (It.), troop ; terebinthia, termentina (It.), turpentine ; sabbath, samedi, purser, burser ; taberna, tavern ; θρίαμβος, triumph ; soubresault (Fr.), summersault ; Caballus ; chivalry.



## V.

Galverdene, gabberdine; *sterben* (to die, A. S.), *starve*; *cavea* (Lat.), *gabbia* (It.), *Gabiola*, cage; *nativus* (Lat.), *naif* (Fr.); *clavus*, *clef* (Fr.), *clef*; *vulgus*, *folc* (A. S.); *ovum*, *oeuf*; *bos*, *bov-* (Lat.), *Bœuf* (Fr.), *beef*.

## Dental changes :—

T, Th, D, Dh.

*Lateo* (Lat.), *λήθω* (Gr.); *pati* (Lat.), *παθεῖν* (Gr.); *lacerta* (Lat.), *lizara*, *strata* (Lat.), (*strada*, It.); *nutrio* (Lat.), *nodrise* (It.); *nourrir* (Fr.), *nourish*; *latta* (A. S.), *lath*; *palatin*, *paladin*; *wedder* (A. S.), *weather*, *wetter-horn* (peak of tempest); *thesaurus* (Lat.), *thresor*, *treasure*; *tertius* (Lat.), *third*.

*Dorp* (town), *thorpe*, *dale*, *thal* (Ger.); *deal*, *theil* (a part); *burthen*, *burden*; *fithle* (A. S.), *fiddle*; *fodder*, *fother* (north country, etc.); *father*, *vater*; *north*, *south*, *nord*, *sud* (Fr.).

## Sibilants :—

S, Sh, Ch, Z, Zh, J, Y.

*Brosse* (Fr.), *brush*; *cerasus* (Lat.), *cerise* (Fr.), *cherry*; *estanson*, *staunchion*; *trouson*, *truncheon*; *ensign*, *ancient*; *façon* (Fr.), *fashion*; *pretium*, *pris*, *price*; *rosso*, It. (from *rubber*, *rubigo*), *rouge* (Fr.); *radix* (Lat.), *radis* (It.), *radish*; *Xeres*, *sherry*; *Zeuspater*, *Jupiter*; *ζυγός*, *jugum*, *yoke*; *paroisse* (Fr.), *parish*, *parochial*; *austruche*, *ostrich*; *zinziber* (Gr. and Lat.), *ginger*.

186. Besides the alliance between the letters indicated by this tabular view, there are other alliances more recondite and infrequent, but still generally recognized by philologists; for example, between *r* and *s*, between *t* and *s*, between *d* and *z*, *d* or *t* and *l*, between *p* and *q*, and between *s* and *h*, *g* and *w* or *y*.

Hence *lorn* (forlorn) and *losen* (lost) are the same words, as are *frore*, and *frozen* or *frost*.

Hence *bletsian* (A. S.) and *bless*, *gross* and *groat*, *street* and *strasse*, *water* and *wasser*, *that* and *das*, *ναυρία* and *nausea*, *refutare* and *refusare* (It.), *refuser* (Fr.), and *refuse*, *carcer* and *chartre*, *charter-house*, *scintilla* and *etincelle*.

Hence *Lazarus* and *ladre*, *odor* and *ὄζω*, *cathedra*, *chair*, and *καθέζομαι*, *medium* and *mezzo*, *gaudium* (Lat.) and *goze* (Sp.), *duodecim* and *douzaine*.

Hence *rupes* and *rocca* (It.), *roche* (Fr.), and *rock*, *spuma* (Lat.), *escume* (Fr.), and *scum*; *λείπω*, *linguo*, and *relict*; *ἵππος*, *equus*, *Philip*, and *equestrian*.

Hence *Ὀδυσσεύς* and *Ulysses*, *δάκρυμα* and *lachryma*, *Ægidius*, *St. Giles*.

Hence *hall* and *saal*, *ἅλς* and *salt*, *ἑπτὰ* and *seven*, *ἕξ* and *six*, *ἔρπω* and *serpent*, *ὕλη* and *sylva*, *heo* and *se* (A.S.).

Hence *geclept* and *yclept*, *halig* and *holy*, *Wales* and *Galles*.

187. Among the strongest influences at work in changing National words, is the preference of different nations for certain sounds.

The Spaniards, for example, dislike *f*, and are fond of *h* and *l*. Hence *flamma* is in Spanish *llama*; *planus*, *llano*; *pluvia*, *lluvia*, etc.; *falco* is *halcon*; *formosus*, *hermoso*; *fumus*, *humo*; *furtum*, *hurto*. It need hardly be added that *o* is their favourite vowel.

The Italians are fond of soft sounds, and hence they avoid double and different consonants, put *i* for *l* and *r*, flat *z* for *d* and *t*, and *ggi* for hard *c*; while for soft *c* they often use the strong sibilant *tch*. Hence *planus* is *piano*; *platea* is *piazza*; *Placentia*, *Piacenza*; *flos*, *flor-*, *fiore*. Hence *librarius* is *libraio*, and *ferrarius*, *ferraio*; *dirigere*, *dirizzare*; *medius*, *mezzo*; while *minutus* forms *minuzzare* (It.); *mincer* (Fr.), and in English to *mince*; *diurnus*, *giorno*, *jour*, *journal*; *dictum* becomes *ditto*, *pectus*, *petto* (*parapet*), and *strictus*, *stretto*.

The French are fond of soft sibilants—*chanson*, *joli*; they make a complete nasal of ‘*n*,’ and hence support it wherever possible with ‘*g*’ or *d* and *r*. For *l* they substitute ‘*eau*,’ or some other vowel. Hence from *tener* comes *tendre*; from *genus*, *gendre*; from *plangere*, *plaindre*; *pingere*, *peindre*; from *pulvis*, *poudre*; from *altus*, *haut*; from *delphus*, *dauphin*; from *alter*, *autre*; from *absolvere*, *assoil*. Double consonants at the beginning of words they soften by prefixing ‘*e*,’ and hard palatal sounds they change into soft sibilants. Hence *scutum* forms *escuyer* and *écuyer*, *esquire* and *equerry*; *scandalare*, *esclandre*, *slander*; *escarmouche*, *skirmish*, ‘*skrimmage*’; and *scintilla*, *estincelle*, *étincelle*, *tinsel*. Hence *judex -icis* is *juge*; *gaudium*, *gioia* (It.); *joye*, *joy*; *predicare* is *prêcher*, to *preach*; *captivus* is *chétif*, *caitiff*; and *stagnus* forms *estancher*, *étancher*.

The German, Dutch, and English languages have many affinities in sounds. German, however, prefers flat mutes, and avoids the aspirates *th* and *dh*. It is also less sibilant than English, as Dutch is more so. It abounds in guttural sounds, both consonants, *ch*, etc., and vowels—*â* and *an*.

188. From the double fact that there are allied sounds in all Grimm's alphabets, and that particular tribes are fond of Law. certain sounds, labial, palatal, guttural, it has been conjectured that the changes of sound in words passing from one tongue to another, are likely to follow some general rule. If *p*, for example, become *f*, in passing into any language, is not *t* likely to become *th*? Such a conjecture was formed years ago, and was announced by Jacob Grimm in his German grammar. He himself applied it to a large number of cases, and though later inquiry has shown that the law itself as laid down by him has so many exceptions that it needs to be considerably modified, still the law deserves to be remembered. It has contributed largely to philological discovery, and it is in principle substantially sound. It is called Grimm's law. It may be stated thus :—

	<i>Labials.</i>	<i>Dentals.</i>	<i>Palatals.</i>
Words in Greek or Latin, with	P, B, F.	T, D, Th.	K, G, Ch, when they
occur in Mæso-Gothic, change these letters into	F, P, B.	Th, T, D.	H, G, K, G, and when
they occur in Old H. German, they change them into	V, F, P.	D, Z(ds), T.	H, G, Ch, K.

For example :—

<i>Labials.</i>						
Latin is in Gothic Lang. <sup>n</sup> . and in O. German	{	Pater	Pisces	Labi	Stabulum	Fero
	{	Father	Fish	S-lip	Stopuill	Bear
	{	Vader	Vise	Shliffian	Staphol	Piru
<i>Dentals.</i>						
Latin is in Gothic and in O. German	{	Tectum	Alter	Dent-is	Domare	Θυρα
	{	Thatch	Another	Tooth	Tame	Door
	{	Dach	Andar	Zand	Zeman	Tor
						Turran (durst)
<i>Palatals.</i>						
Latin or Greek is in Gothic and in O. German	{	Claudus	Cor	Gelidus	Ager	Xanser
	{	Halt	Heart	Kalds	Akr	Gander
	{	(lame)		(cauld)	(acre)	Gistra
		Halz	Herzo	Chalt	Achar	Kans
						Kestar

189. Besides the influences which have originated in the preference of particular nations for certain sounds, there are tendencies among all nations to shorten, sometimes to lengthen, and sometimes to modify in other ways, their speech. These ten-

dencies are seen at first in *spoken* language, and are afterwards perpetuated in writing or in print. They are so common and so ancient that nearly all languages contain examples. The Greeks classified the results, and designated the processes—*syncope*, *aphæresis*, and *apocope*; *prothesis*, *epenthesis*, and *paragoge*; and *metathesis*. This nomenclature it is convenient to retain. By the first three processes words are shortened; by the second three they are lengthened; by the last the order of the letters is changed.

190. In *syncope*, two or more syllables are blended into one; a process very common in language. Thus *heafod* (A.S.) becomes *heafde* and *head*; *makode*, *maked* and *made*; *weald*, *wold*, *wood*; *hlaford*, *hlovord*, *hlouard*, *lord*; *laferc*, *laverce*, *laverock*, and *lark*; and *swaylce* (so—same), *such*.

The following are more complex :—

LATIN OR GREEK.	ITALIAN.	FRENCH.	ENGLISH.
<i>Amicabilis</i>	<i>Amichevole</i>	<i>Aimable</i>	<i>Amiable.</i>
<i>Κάμινος</i>	<i>Cammino</i>	<i>Cheminée</i>	<i>Chimney.</i>
<i>Coriacea</i> *	<i>Corazzo</i>	<i>Cuirasse</i>	<i>Cuirass.</i>
<i>Crudelis</i>	<i>Crudele</i>	<i>Cruel</i>	<i>Cruel.</i>
<i>Κυπαρισσος</i>	<i>Cipresso</i>	<i>Cyprès</i>	<i>Cypress.</i>
<i>Civitas</i>	<i>Civita—cit-tà</i>	<i>Cité</i>	<i>City.</i>
<i>Declinatio</i>	<i>Declinazione</i>	<i>Declinaison</i>	<i>Declension.</i>
<i>Χειρουργός</i>	<i>Chirurgo</i>	<i>Chirurgien</i>	<i>Surgeon.</i>
<i>Desiderium</i>	<i>Desiderio</i>	<i>Désir</i>	<i>Desire.</i>
<i>Cathedra</i>	<i>Cattedra</i>	<i>Chaire</i>	<i>Chair.</i>
<i>Diabolus</i>	<i>Diavolo</i>	<i>Diable</i>	<i>Devil.</i>
<i>Digitus</i>	<i>Dito</i>	<i>Doigt</i>	<i>Digit.</i>
<i>Dominicum</i>		<i>Domaine</i>	<i>Domain.</i>
<i>Dominus, Domnu</i>		[ <i>Don, Spanish</i> ]	<i>Don.</i>
<i>Dubito</i>	<i>Dubitare</i>	<i>Douter</i>	<i>Doubt.</i>
<i>Extraneus</i>	<i>Strano</i>	<i>Estrange, étrange</i>	<i>Strange.</i>
<i>Fingere</i>		<i>Feindre</i>	<i>Feint.</i>
<i>Giga-s -nt</i>	<i>Gigante</i>	<i>Géant</i>	<i>Giant.</i>
<i>Gaudia</i>	<i>Gioia</i>	<i>Joie</i>	<i>Joy.</i>
<i>Ingratum</i>	<i>Malgrado</i>	<i>Malgré</i>	<i>Maugre.<sup>b</sup></i>
<i>Mirabilia</i>	<i>Meraviglia</i>	<i>Merveille</i>	<i>Marvel.</i>
<i>Masculus</i>	<i>Maschio</i>	<i>Mâle</i>	<i>Male.</i>
<i>Minutus</i>	<i>Minuzzare</i>	<i>Mincer</i>	<i>Mince-meat.</i>
<i>Medietas</i>	<i>Metà</i>	<i>Moitié</i>	<i>Moiety.</i>
<i>Miscredens</i>	<i>Miscredente</i>	<i>Mécréant</i>	<i>Miscreant.</i>
<i>Periculum</i>	<i>Periglio</i>	<i>Péril</i>	<i>Peril.</i>
<i>Penitentia</i>		<i>Pénitence</i>	<i>Penance.</i>

\* Made of skin.

<sup>b</sup> In splte of.

LATIN.	ITALIAN.	FRENCH.	ENGLISH.
Pilus *	Piluzza	Peluche	Plush.
Petroselinum <sup>b</sup>	Petrosello	Persil	Parsley.
Persica (Poma) *	Pesca	Pesche, pêche	Peach.
Paralysis	Paralisià	Paralyse	Palsy.
Phrenitis <sup>d</sup>	Frenesia	Phrénésie	Phrensy.
Phreniticus	Frenetico	Frénétique	Frantic.
Presbyter	Prete	Prebtre, prestre, prêtre	Priest.
Pauper	Povero	Pauvre	Poor, poverty.
Persequi	Perseguire	Poursuivre	Pursue.
Pavo	Pavone	Paon	Pea-fowl (pawa, A.S.).
Reticulum	Racchetta	Raquette	Racket.
Recuperare	Ricoverare	Recouvrer	Recover.
Rotundus	Rotondo	Rond	Round.
Relaxare	Rilassare	Relâcher	Release.
Sylvestris	Selvaggio	Sauvage (salvage O. Fr.)	Savage.
Sigillum	Sigillo	Sceau (O. Fr., scielle)	Seal.
Solidare	Saldare	Souder	Solder.
Supernomen	Soprannome	Surnom	Surname.
Solidus	Soldato	Soudoyer, soldat	Souldier, soldier.
Sponsa	Sposa	Espouse, épouse	Spouse.
Sacristanus	Sacristano	Sacristain	Sexton.
Subitanus		Soudain	Sudden.
Viride <sup>c</sup>		Verderis, verde- gris	Verdegrease.
Venenum	Veleno	Vénin	Venom.

191. A similar process at the commencement of words is called apharesis; at the end, apocope. If letters only are affected and not syllables, it is sometimes called elision.

In A. S. many words begin with *a*, *be*, *ge*; as, abannan, to command, to proclaim; bebyrgian, to bury; gefre-  
Apharesis. agan, to set free, to redeem. With a few exceptions these prefixes are not retained in modern English.

CLASSIC.	ITALIAN.	FRENCH.	ENGLISH.
Ἀποθήκη	Bottega	Boutique	Apothecary.
Anas, anatis	Anitra	[Antrekha Danish]	Drake.
Avunculus		Oncle	Uncle.
Hospitalis	Ospedale, spedale	Hôpital, hôtel, from hospitium.	Spital.

\* A hair.

<sup>b</sup> A rock parsley.

<sup>c</sup> Persian apple.

<sup>d</sup> Words in 'itis,' indicate disease or inflammation of the organs.

\* Or 'vert de gris,' i. e. 'green-grey,' so called from the colour.



CLASSIC.	ITALIAN.	FRENCH.	ENGLISH.
Hæmorrhoids	Emorroide	Hémorroïdes	Emerods.
Incensorium	Incensiere	Encensoir	Censer.
Excorticare	Scorticare	Escorcher, écorcher	Scorch.
Exemplum	Essemplo	Exemplaire	Sampler.
Lynx	Lonza	Once	Ounce.
Lutra	Loutra	Loutre	Otter.
Excambire	Canglare	Eschanger, échanger	'Change.
Σμαράγδος	Smaraldo	Esmeralde, émeraude	Emerald.

Examples of elision are the following :—

Monstrare	Mostrare		Muster (sea monster).
Mensura	Misurare	Mesure	Measure.
Venatio		Venaison	Venison.
Mores		Des mœurs	Demure.

Of apocope :—

Pagina ; page ; pillula, pill ; petit, petty, pet ; puisné (late born), puny ; fifre, fife ; suivre, sue : and derivatives from such Saxon forms as halig, holy ; hunig, honey ; drig, dry ; bycgean, buy, etc. ; avis struthio, struzzo (It.) ; autruche, ostrich.

192. On the other hand, these processes are sometimes reversed, and letters are prefixed, inserted, or appended. Such additions are said to be effected by prothesis, epenthesis, and paragoge.

193. By prothesis, we have melt and smelt, plash and splash, Prothesis. hinny and whinny, spy and espy, state and estate, stop and estop, creak and screech, acies *quadrata* and squadrone (It.), escadron (Fr.), squadron, and square.

194. By epenthesis we form corporal from caporal, farther from Epenthesis. farrer, partridge and perdrix (Fr.) from perdix, velvet from velluto (It.) and villosus (hairy), Lat., knowledge from knowlech, lodging from loge (Fr.) and that from loggia (It.) and locus (Lat.) ; tapestry from tapisserie, tappezzeria, tapis (a carpet), Lat. ; passenger and messenger from passage and message, impregnable from imprenable, tremble from tremere ; from Register, registrar ; and from rememorare, remember ; cinder,

from cinis, cineris, assembly from simul, through the French *semble*. In valient (valens) and million (mille) i is inserted to strengthen the l.

195. By paragoge we get sorcerer from sors and sorcier (Fr.), climb from A. S. climan, subdue from subdere, sound from son, degree from degré.

196. Sometimes the *order* of letters is changed, a process called in classic languages metathesis. Hence in A. S. and English we have aps, the aspen, ask and ax (aks), efre and ever, enter and entre, brennan and byrnan, burnt, brunt, brand, brown, bright; burst, and brussen (prov.); wright, wrought, and worked; wyrst (A. S.) and wrist. Hence also the following forms :—

Kermes	Cramoisi, Fr.	Crimson.
Inter-teneo	Entretenir	Entertain
Propositum	Propos	Purpose.
Turba	Truppa, It.	Troop.

197. The changes which vowels undergo may appear at first sight inexplicable, but there are certain facts which help to explain them.

1. There is a law of euphony found more or less in all languages; a law which tends to assimilate the short vowels that precede and follow a liquid or light combination of consonants. When the two vowels are not merged in one, they are often thus assimilated; e. g., smaraldo (It.) becomes in French *esmeralde*, *émeraude*, and in English *emerald*; mirabilia becomes successively *maraviglia* (It.), *merveilles*, *marvels*; bilancia becomes *balance*; nomen in Latin is found ending in 'a' in Saxon, and o becomes 'a,' 'nama'; 'son' ends in Saxon in u, and was hence spelt 'sunu.' In semi-Saxon the second 'u' became 'e,' and the whole word 'sone.' Similarly, wif-man becomes *woman*, and in the plural is pronounced 'wimmen.' The operation of this law is very extensive in all tongues.

2. Nor less important is the influence of accent. It does not necessarily lengthen or shorten vowels, as we have seen. But its *tendency* is to lengthen the vowel of the syllable on which it

rests, and to shorten the vowels of syllables that are not accented. Hence *crevâsse* becomes *crévice*; *órdino*, *ordáin*; *oráison*, *órison*; *venáison*, *vénison*; *suffaucare*, *súffocate*; *bourgeois*, *búrgess*; *conséil*, *coúnsel*. The position of the accent has also done much to shorten words. Accent *hospítal* and *disciple* (*díscipline*) as they were once accented, and they tend to become 'spítal' and 'disple.' Both forms are found, and the former ('spítal') is still in use.

3. The sound of certain vowels is changed when they are connected with certain consonants. We pronounce them differently, and naturally spell them differently. *Terebinthina*, for example, becomes *turpentine*, the *b* changes into *p*, as soon as *th* ('*dh*') is changed into *t*; and this is spelt as pronounced, *turpentine*. Similarly, 'incere' and 'ingere' of the Latin tongue become in French 'eindre,' *aindre*, the nasal *n* not allowing before it the sound of short *i*. Similarly we have *pardon*, *pursue*, *garland*, *ancient* (in Fr.), *dark* (*deorc*), *stars* (*steorra*), *churl* (*ceorl*), *worm* (*wyrm*). Nor does *viagium* differ materially from *voyage*, the presence of the 'a' giving to *i* the force of the semi-vowel.

4. There is reason to think that many changes in representing vowels are owing to changes in pronunciation. 'Cu,' for example, may have been pronounced by the Saxon as it is still pronounced in the north of England, *cu*. We now pronounce *cow*, and spell accordingly. So of *hund* (*hound*), *hus*, and many others. 'Clastrum' again was probably pronounced more like *clou* than *claw*, and was therefore more nearly allied to 'cloistre' than it seems. And finally

5. In many cases the modern representatives of old vowel forms are merely intended to indicate the sound more clearly. It is not that *o* in *brom* becomes *oo*, but being sounded *oo* is now represented by that form. Nor is it that 'mænan' has assumed a new vowel that we spell it 'mean': our purpose is to express the sound more clearly, and of possible forms of expression (*mien*, *mene*, *meen*) the form adopted is at once characteristic and sufficient. ✓

198. The following examples will illustrate some of the more Vowel changes. frequent vowel changes, or equivalent forms :—

- A into æ.** Fam, fæm (A.S.), foam; strata, stræt, street.  
 ai. Par, pair, peer; planus, plain; oratio, oraison; plangere, plaindre, complaint.  
**aw.** Maga (stomach), A.S., maw; tau, tawny; lance, launch, vaüs, navis.  
 e. Anig, enig, A.S., any (pron. eny); canalis, chenal, kennel.  
 i. Crevasse, crevice, cat, kitten; lacerta, lizard.  
 o. Clath, A.S., cloth; casaque, cassoek; crawe, A.S. (and prov.), crow; swa, so; ghaſt, ghost; ham, hæm, home; an, A.S., one; apertus, overt, It., overt; crassus, gros, gross.  
**oa.** Ac, oak; ath, oath; sapo, soap.  
 u. Wlace, A.S., luke-warm; Ἡρακλῆς, Hercules.
- æ into a.** Glæs, A.S., glass; fæthom, fathom; stæf, staff; thæt, that.  
 ai. Hæl, hail; mægen, main (might).  
 e. Æfen, even; inquæsitum, inquest.  
 ea. Fæther, feather; spæcan, spræcan, to speak; bræthe, breath.  
 ee. Æl, eel; dæd, deed; or ea, mænan, to mean.
- ai into a.** Vaincre (vinco), vanquish; medaille, medal; maistre, master.  
 e. Frais, fresh; vaisseau, vessel; grammâire, grámmar.  
 ea. Aigle, eagle; aise, ease; paix, peace; raison, reason.  
 i. Maistresse, mistress; venaíson, venison.
- au into a.** Califacere, chauffer, chafe (to rub warm); or ea, Auris, ear.
- au into o.** Taub, dove; aurum, oro, It. or Fr.; Plaudo, explodo (to clap off); caudex, codex; delphinus, dauphin, dolphin.
- oo, ou, or oi.** Pauvre, poor; audire, ouir; faul (A.S.), foul; claustrum, cloistre, Fr., cloister; avis, oiseau.
- E into a.** Bench, bank; perdono, pardon; ensign, ancient; chew, jaws.  
 ai. Retineo, retenir, retain; abstain, obtain, etc.; twegen, A.S., twain.  
 ea. Etan, A.S., eat; impeditare, empacciare, It., empesche, impeach; pécher, preach; mesure, measure.
- I into a.** Ghirlanda, garland; bilanx, Lat., bilancia, It., balance; mirabilia, maraviglia, marvels.  
 ai. Constringere, contraindre, constraint, etc.; empirer (pejor), impair; ordinare, ordain.  
 e. Briwan, to brew; fight, fecht (Scotch); ingenium, engine; θηριακόν, triacle, Fr. treacle; viridis, vert; virtus, vertu; niger, negro; fides, fide, fe, It., fealty.  
 ea, ee. Snican, sneak; cuysan, squeeze.  
 o. Witan, wot; wifman, woman; crypta, grotta; venenum, venim, It., venom; wyrm, worm; iris, orchis.

**I into oi.** Via, voye; tylaan, toil; tibi (tí), toi; sibi (sí), soi.

**u.** Birian, to bury; plaisir, pleasure; fyrse, furze.

NOTE.—I tends to become g or j before a vowel—extranem, straniero, It., stranger; grania (granarium), grange; simia, Lat., singe, Fr., an ape; serviente, It., sergeant.

**O into eu.** Novus, neuf; hora, heure; sapor, saveur; nepo-t, nepheu.

**i or y.** Mola, mylen, A.S., mill; monasterium, minster; ὄμβρος, imber; olli, illi.

**œu.** Votum, voeu, vow; bov-is, bœuf, beef; Ovum, œuf.

**oi, oy.** Noxia, noia, It., noise, nuisance; absolvere, assoil; ostreum, huistre, oyster; solum, soil; vox, voix, vocalis; voyelle, vowel.

**oo.** Hof, A.S., hoof; boc, book; brom (Bromwich), broom.

**ou.** Copula, couple; mon-t, mount; abonder, abound; dotarium, douaire, dower; gutta, gotto, It., goutte, gout.

**u.** Rothor, rudder; thresor, treasure; grommelle, grumble, growl.

**ui.** Noc-t, Lat., nuit; post, postea, Lat., poscia, It., puis; ostium, uscio, huis, usher; octo, huit; hodie, huy, as in aujourd'hui.

**oi, e.** Bourgeois, burgess (Anglois, Anglé); harnois, harness; foible, pronounced feeble; palefroy, palfrey; convoyer, convey.

**E into ee.** Deman, to deem; bece, a beech.

**ei.** Vena, vein; concevoir, conceive, perceive, etc.

**i.** Efel, evil; kennan, kindle; bethencan, think; leo, lion.

**y.** Denego, nier, deny; député, deputy; cheminée, chimney.

**ie.** Feld (felled, or cleared land), field; achever, achieve; frère friar.

**o.** Glesan, to gloze (to flatter); ken, con; reson, rosin; vermis. worm; melazzo (honey?), molasses; ἔλαιον, oleum.

**oi.** Lenden, A.S., loins; ele, A.S., oil; pondus, peso, It., pois, Fr., strictus, stretto, It.; estroit, strait; rex, regis, roi, royal.

**u.** Pellan, to pull; ken, con, cunning; terpentina, turpentine; νεφέλη, nebula.

**ea into a.** Geapan, A.S., gape; geard, A.S., yard; weaxan, to wax, eald, alderman.

**eo or e.** Fea, feo, fee (feudal); freo, A.S., free; read (red), read, hence ruddy.

**i or y.** Neah (near), nigh; dearian, dyran, to dare (hence dare, durst).

**o.** Feald, fold; eald, old; lean (to lend), loan.

**ei or ey into ai.** Consilium, consiglio, conseil, counsel; peine, pain; peindre, paint; attingo, atteindre, tainted (i.e., touched).



uei into oi. Cinquefeuilles, cinquefoil.

eo into a. Deorc, dark; steorran, A.S., stars; streow, straw.

{ ea, ee. Leoma, a gleam; eorl, earl; heorth, hearth; weoc, week  
o. Steorm, storm; streowan, to strow; leosan, to lose (Old Eng. to leas), hence -less.

i or y. Leogan, to lye ('lees,' Scottice); beorth, birth (and berth); seofian, to sigh (hence 'sough'); fleoh, a fly.

ie, oi. Ceosan (to choose), choice; feond (a foe), fiend; theof, thief.  
ea, oo. Fleotan, to float (hence a fleet); sceotan, to shoot; sceolu, a shoal, a school; soon, shoon.

u. Ceorl, churl; sceoldan (to owe), should (pronounced u.)

eu into eo. Peuple, Fr., people.

ou. Valeur, valour, etc.; heure, hour.

u. Fleute, Fr., flute; φεύγω, fugio; νύω, nuo, etc.

Ou into o. Souder, sodder; gubernō, gouverner, govern; couvrir, cover; βούς, bos; βούλ-ομαι, volo.

u. Abouter, abut; mouton, mutton; nourrice, nurse; bourse, purse.

oy into ea. Royaume, realm; doyen (Gr. δέκανος), a dean.

U into a. Cura, care; κυών, κυρός, canis.

e. Bury (pron. e), ulmus, an elm; muguet, nutmeg.

i. Busy (pron. i), uncia, ince, A.S., inch; perruque, perriwig; suchten, to sigh; φύω, fio; maxumus, maximus.

o and ow. Pulvis, polvere, It., poudre, powder; lufian, to love; tung, A.S., tongue; thurh, through; hund, hound; cultor, coudre, coltor; crux, croce, It., cross, Santa Cruz, Sp.; φύλλον, folium, folia.

oi. Cuffia, It., coiffe; ungere, oindre, ointment.

ow. Cu, cow; hus, house (hence hus'if, i.e., housewife); Dune, Downs; mus, mouse; dubito, doubt.

ui. Fructus, fruit; destruere, destruire, to destroy.

### III. ETYMOLOGY—THE SCIENCE OF THE INFLEXION OF WORDS; OR 'ACCIDENCE.'

Accidence. 199. By 'Accidence' is meant the department of etymology which treats of the grammatical inflexion of words.

In strict accuracy, this department of grammar ought to treat only of *forms*, but it is practically inconvenient to adhere to this rule. On the one side we are tempted to diverge by the grammar of other languages; and on the other by the requirements of logic, and by distinctions recognized in English itself. We have

but three forms for example of case and but two of noun-cases, and yet following classic models we reckon five cases. We have a peculiar form in 'ness,' to express an abstract quality; and hence it is convenient to treat of nouns as 'proper,' 'abstract,' and 'common:' a division without complete corresponding forms, rather *logical* than grammatical. Adjectives, again, are spoken of as *singular* and *plural*; though strictly this distinction is appropriate rather to Greek or French than to English; as *quantitative* and *qualitative*, though we have but few adjectives with *forms* expressive of these distinctions. If, however, the reader is startled to find phrases and distinctions employed which have no *formal* representatives in the grammar of our tongue, he may be sure that they are used for a good reason; either to connect our language with other members of the same family, or to explain important processes in the history of thought.

#### NOUNS.

Nouns are names of things or persons perceived either by the senses or the understanding.

200. Keeping in the first instance to *nouns*, it will soon be found that we give particular names to particular things; as 'John,' 'London,' 'England.' Such names are called **PROPER NOUNS**, being appropriated to individual things, places, or persons.

Though strictly applicable only to a single individual at a time, a proper name sometimes admits a plural form, and so designates several: as '*the Miss Thompsons*;' '*the Marys*' of scripture.

Sometimes, again, an individual is regarded as the type of a class, and then the noun is used in the singular with an article, to represent any member of the class; as '*a Milton*,' '*a Howard*,' '*a John in love*, and *a Paul in faith*.' Similarly we speak of works of art, as '*an Apollo*,' or '*a Claude*.' In these instances the proper noun tends to become common.

201. Nouns also give names that are appropriate to everything of the same kind; these are called **COMMON NOUNS**, and are of different classes, according as we regard the things to which such nouns are applied.

(a.) If, for example, the things are viewed as a *collective whole*, the noun that designates them is called a collective, as '*infantry*,' '*flock*,' '*covey*.'

(b.) If there is a class, whether actually existing, and dis-

coverable by the senses, or formed by qualities ascribed to it through an act of the mind, the noun we use to describe each and every member of the class is called a *class-noun*, 'ox,' 'man,' 'agent,' 'heroes,' 'poets,' 'orators.'

The class, it will be noticed, is either actual or conceivable, large or small : any genus up to the highest ; and any species down to the lowest.

(c.) If we wish to designate materials or substances so as to call attention, not to kinds or quantity, but solely to the quality of the substance, we use what are called *nouns* or *names of materials*, as 'silk,' 'gold,' 'sugar.'

(d.) When, on the other hand, we designate number, measure, weight, we use *nouns of quantity*, as 'a pound,' 'a yard,' 'a bushel.'

As proper nouns tend to become *class nouns* in the way indicated above, so common or class nouns are made specific by adjectives or their equivalents, till at length they have the force of proper nouns.

'A man ;' 'a good man ;' 'the good man ;' 'that good man ;' 'a queen ;' 'the queen ;' 'the Queen of England.' 'This book ;' 'my home ;' 'our father.'

202. Sometimes, again, we take the attributes which are expressed by adjectives and verbs, regard them in our minds as having an actual and independent existence, and give them distinct names. These names are called **ABSTRACT NOUNS**, as 'wisdom,' 'health,' 'sleep,' 'thought.'

Such nouns are variously classed : e.g. as they are taken from words that describe :—

(a.) Names of actions : 'Reading is one means of improvement.' 'Not to advance is to recede.' 'Study,' 'progress,' 'decay.'

Of these, the first two are called *verbal abstract nouns*, being infinitive forms, used as names of acts.

(b.) Names of states, condition, or periods, as 'health,' 'warmth,' 'summer,' 'the gloaming.'

(c.) Names of qualities, referring either to material sub-

\* These are strictly genitive cases of pronouns, but are used as adjectives to make the names more definite.

stances, or to thought : as 'youth,' 'beauty,' 'humility,' 'manliness.'

- (d.) Names of quantity and degree ; as, 'There is such an *overdoing* as sometimes proves an *undoing*.' 'Let *well* alone, lest it become *worse*.'

Abstract nouns, it may be noted, are sometimes used in a concrete sense ; the quality for the persons possessing it. Thus 'youth' may mean the class of young persons. It is then either singular or plural.

Sometimes we regard the acts or states which verbs assert of their subjects, and form a noun descriptive of a class of agents : as 'sleeper,' 'runner.' These are not abstracts, but common nouns, describing a class.

203. The whole may be thus classified :—

Table of  
Nouns.

#### TABLE OF NOUNS.

i. Proper.	{	1. Strictly proper .. ..	as 'Milton.'
		2. Becoming common .. ..	{ 'a Milton,' 'some village Hampden.'
ii. Common.	{	1. Class names { sensible .. ..	'book.'
		{ mental .. ..	'a hero.'
		{ becoming proper .. ..	'the Queen.'
	{	2. Collective names .. ..	'flock.'
		3. Names of materials .. ..	'gold.'
		4. Names of quantity .. ..	'yard,' 'ton.'
		5. Names of agents .. ..	'a sleeper.'
iii. Abstracts.	{	1. Names of states .. ..	'death.'
		2. Names of acts .. ..	'thinking.'
		3. Names of qualities .. ..	'goodness.'
		4. Names of degree .. ..	'excess,' 'deficiency.'

This classification, it will be noticed, is rather logical than grammatical. It represents diversities of *thought* rather than of *form* ; yet as it is partly grammatical, and is of importance for helping thought, the student should familiarize himself with it.

204. Number is, as we have seen, a variation in the form of nouns to show whether we are speaking of one or of more. The form that speaks of one is *singular* ; of more than one, *plural*.

205. In Anglo-Saxon many nouns formed the plural, by adding 'as' to the singular. In old English this became

Plurals, how 'es,'\* and now the 'e' is generally omitted. This formed. omission made certain changes of pronunciation necessary : hence the first rule :—

1. Plurals are formed from the singular by adding a sharp sibilant (s) to nouns ending with a sharp mute, and a flat sibilant (s or z) to nouns ending with a flat mute : or briefly by adding s : as 'stack-s' 'stag-s.'

This change of pronunciation would have been less necessary if the 'es' had been retained.

2. Plurals are formed by adding 'es,' the original suffix, to all singulars, ending (either in form or in sound) in s, sh, ch (soft), x, and z : as 'loss-es,' 'blush-es,' 'church-es,' 'topaz-es.'

The 'e' is retained, because without it the double sibilants could not be sounded.

Several nouns of foreign origin in 'o' also add 'es,' as 'calico-es,' 'cargo-es,' 'echo-es,' 'hero-es,' 'mulatto-es,' 'negro-es,' 'potato-es,' 'volcano-es ;' though to this rule there are exceptions, as 'canto-s,' 'grotto-s,' 'motto-s,' 'quarto-s,' 'solo-s.'

If a noun end in 'y' after a consonant, 'es' is added, and 'y' becomes 'i,' as 'fli-es,' 'ladi-es.' After a vowel the 'y' is retained, as 'boy-s,' 'valley-s.' In the first set again 'e' is retained as an orthographical expedient to indicate the pronunciation.

Forms like 'flys,' 'the Marys,' are exceptional and distinctive: as is 'monies.' The older form was 'moneyes' (Bacon).

Nouns of Anglo-Saxon origin, ending in f (except those in ff, rf, and f when preceded by two vowels, as 'roof,' 'reef'), add 'es' to the singular, and change f into v : nouns in 'fe' (except fife-s, strife-s) add 's,' and change f into v, as, 'wolf,' 'wolves,' 'wife,' 'wives.'

The following conform to the rule, against the exceptions :—

Loaf, loaves, thief, thieves, staff, staves.

3. Plurals are formed from singulars by certain changes peculiar to Anglo-Saxon nouns, and found only in words of Anglo-Saxon origin : e. g.

a. By suffixing 'en' to the singular (Anglo-Saxon 'an'), as 'oxen,' 'hosen,' 'shoon,' 'e'en' (eyen), 'peat-en,' 'pull-en,' 'ki-ne.' 'Swi-ne,' is singular and collective.

\* As, 'The small birdes singen,'—CHAUCER



- b. By modifying the root-vowels, a process consequent on the addition of 'en' to the singular, the 'en' being often dropped, as 'brother, brethren,' 'man, mennen, men,' 'cu' (cow), 'kye' (orig. 'kine'), 'mice,' 'geese,' 'feet,' etc.
- c. By adding 'er' (Anglo-Saxon 'ru' or 'ra') to the singular, as child-er, or child-re, and then as a double form, child-r-en, 'lamb-r-en,' Wycliffe: hence the collective form, 'yeoman-ry,' 'rook-e-ry.'

4. Plurals are formed by adopting the forms peculiar to the languages whence the singular is taken:—

Hebrew, cherub-im, seraph-im.

Greek, criteri-a, dogmat-a, tripod-es.

Latin, formul-æ, mag-i, dat-a, ax-es, apparat-us, seri-es, append-ices.

Italian, banditt-i, dilettant-i, virtuos-i.

French, beau-x, mesdames, messieurs.

Many of these words have two plurals, 'formulas,' 'memorandums,' 'geniuses,' 'genii.'

Of course it is only the first and second rules which we employ in forming *modern* English plurals.

206. The following observations on number-forms are important.

- a. In words like 'deer,' 'sheep,' 'mackerel,' 'salmon,' 'trout,' 'grouse,' 'heathen,' &c., the same form is either singular or plural.
- b. Some words have both a plural and a collective form, as 'fish,' 'fishes,' 'herring,' 'herrings,' 'dies' (for stamping), 'dice' (the set), 'pennies' (a plural), and 'pence' (a collective, and generally singular), 'cannon, cannons:' 'shot, shots:' 'number, numbers.'
- c. Many singular nouns admit no plural forms,(1) or if they admit plurals, the meaning is changed.(2)
  - (1) As 'gold,' 'silver,' 'pride.'
  - (2) Names of *materials* in the plural indicate varieties, not many of one kind, as 'sugars,' 'wines.'

Names of *abstract qualities*, in the plural, indicate, not the qualities, but particular acts, or sorts, as 'negligences,' 'the virtues.'

Sometimes the meaning is *entirely changed*, as 'iron, irons : ' 'domino, dominoes : ' 'vesper, vespers.'

- d. Some nouns admit, in modern language, no singular, as 'ashes,' 'bellows,' 'pincers,' 'scissors,' 'tongs,' 'shears,' etc. 'Aborigines,' 'amends,' 'archives,' 'kalends,' 'hustings,' 'lees,' 'measles,' 'fire-arms,' 'news,' 'suds,' 'nuptials,' 'odds,' 'tidings,' etc.
- e. Some apparent plurals are really singular, though now used generally as plurals, as 'alms' (A. S. *ælmesse*), 'riches' (*richesse*, Fr.), and probably 'wages' (*wagis*, Wycliffe).
- f. Some really plurals are used as singular or plural, as 'news,' 'pains,' 'means,' 'amends,' 'summons,' 'molasses,' 'gallows'; so 'politics,' 'ethics,' 'optics,' etc., literally what relates (or relate) to the state, to morals, to the science of vision, etc.
- g. Some really singular in form have a collective meaning, and are used as plurals or as singulars, as 'crowd,' 'cattle,' 'army,' 'vermin,' 'navy,' 'people,' 'folk,' 'gentry,' 'merchandise.' 'Ten *sail* were seen.' 'Two *brace* of birds.' 'A three-foot rule.'
- h. In forming the plural of *proper* names, we generally preserve the spelling unchanged : as 'the three Marys : ' 'the family of the Wolfs : ' except when they have become, through frequent usage, class or common nouns, as 'the Ptolemies,' 'the Alleghanies.'
- j. The plural of *compound* proper names is formed in different ways : as 'the Misses Bells : ' 'the Knights Templars.' Here the nouns are in apposition, as in 'himself,' but this form is not usual. We say also 'The Misses Bell : ' making 'miss' the principal noun (as in 'courts-martial'), and 'Bell' the distinguishing or adjective term : or 'the Miss Bells'—the usual form. The 'Messrs. Lambert' is the more common form in commercial life. They are then regarded as a *collective unity* : while the 'Miss Bells' are regarded apart.
- k. The plurals of compounds, generally, is formed by adding 's' to the noun which describes the person or thing, as

'sons-in-law,' 'goings-out,' 'maid-servants,'\* 'man-stealers.' When the words are so closely allied that the sense is entirely incomplete till the whole are added, the 's' is added to the end, as 'pailfuls,' the 'three per cents,' &c. In all these compounds the *genitive* ending is appended to the last word only, as 'the court-martial's decision,' 'my son-in-law's house.'

1. Of course, other parts of speech may be made into nouns, and inflected as such, as in Shakspeare—'Fie upon "but yet."'

'Henceforth my wooing shall be expressed  
In russet '*yeas*,' and honest kersey '*noes*.'

'The '*Ayes*' have it !'

207. Gender is a distinction in words intended to show whether the things of which we speak are male or female, or neither. This is the definition that suits our English tongue. See par. 172.

As a general rule, gender is determined in English by sex alone. The name of everything of the male sex is called masculine, of the female sex feminine, of neither sex, neuter. 'Man,' 'horse,' 'James,' are masculine nouns. 'Woman,' 'mare,' 'Ann,' feminines. 'Tree,' 'stone,' 'York,' are neuter. Sex, it will be noticed, belongs to things : gender to *names* of things.

208. Distinctions of gender based on *forms* of words are in English very incomplete. Neuter nouns have no peculiar form. Masculine and feminine nouns are thus distinguished :—

1. By the use of a compound, part of which indicates the gender, as 'he-goat,' 'she-goat,' 'man-servant,' 'cock-sparrow,' 'woman,' 'schoolmaster,' 'schoolmistress.'
- Of these, 'woman' is the only form that needs explanation. 'Man,' was in Anglo-Saxon of both genders ; and 'woman' = wif-man, i.e. a man that weaves (cf. 'weft') : the 'i' is made 'o' by the 'a' of man, and becomes 'i' in pronunciation in the plural, through the sound of the 'e.'

\* 'Men-servants' and 'women-servants' (Gen. xxxii. 5), is not a usual

form for other words. In such phrases the words are in apposition.

2. By the use of suffix forms, as 'widow-er,' 'spinster,' 'wiz-ard,' 'wit-ch,' 'executr-ix,' 'author-ess,' 'abbot, abb-ess,' 'emper-or, emp-ress,' 'hero-ine,' 'sultan-a,' 'donna.'

*Widower.* Most feminines in English are derived from masculine forms, but in this case the rule is reversed. The Anglo-Saxon was *widuwa* (mas.) and *widuwe* (fem.). In old English 'widow' was applied to both sexes, and 'er' was ultimately added to distinguish them, 'er' being a common Anglo-Saxon masculine ending (as in *sang-ere*, a male singer).

*Gander*, from *gans*, a goose, is a similar example. Now 'er' is added to verbs to denote an agent, without reference to sex.

*Spinster.* A common feminine ending in Anglo-Saxon was 'istre,' 'estre,' and in English 'ster.' It was added to many verbs, especially descriptive of female employments, to form feminines :<sup>a</sup> as Bax-(ks)ter, Brew-ster, Spin-ster, Fo-ster-mother (food-ster). In these last examples it has its feminine meaning, in the former it is part of the proper name. The form appears also with its original force in the compound feminine, 'seam-str-ess,' 'song-str-ess.' It is now used generally without reference to sex, as maltster, punster, etc.

*Wizard*, from wise, as witch is perhaps from wit, is an example of an augmentative form used as a masculine : so in 'mallard,' a wild drake, and 'lennard,' a male linnet.

*Ix, ess*, are classic forms, either direct from Latin, or through the Norman-French. Sometimes the syllable is added to the masculine form, as 'authoress : ' sometimes it takes the place of the last syllable, as in 'abb-ess,' 'emp-ress.' In forms like 'duke, duchess,' we have the hard 'k' softened by the 'e,' as in 'castra,' Chester.

*Hero-ine* is an example of a suffix form in many languages : reg-ina, Lat., hero-ina, Gr., freund-inn, Ger. It appears also in czar-ina, in carl-inn (an old woman), vix-en (Anglo-Saxon, fix-en, from fix, a fox).

<sup>a</sup> Hence 'the spear,' or 'sword-side,' and 'the spinning,' or 'spindle-side,' are in Anglo-Saxon what are now called 'the father's-side,' and 'the

mother's side.' The phrases occur in King Alfred's will, for male and female lines.

*Sultana* is a Turkish feminine, found also in many languages, and *domnă* is a Latin form, *domina*: as 'Don,' from *dominus*.

3. By the use of words entirely or apparently distinct, as 'boy, girl,' 'duck, drake,' 'earl, countess,' 'husband, wife,' 'sloven, slut.'

*Girl* is originally of either gender, being an abbreviation of *ceorlen*, *cirlen*, a little *churl*. It is now appropriated as a feminine name.

*Slut* is etymologically the same as 'sloven,' and indicates slowness. It was in old English of either gender, and is now used as a feminine.

*Drake* is an example of a Scandinavian masculine ending. The word is 'ant-rakko,' the 'ant' meaning 'swimmer or duck,' so that little else than the ending remains. 'Duck' (to duck or dive) is etymologically of either gender, though used as a feminine.

209. In gender, the English language is both more philosophic than the classic languages, and more effective: more philosophic because gender is in English co-extensive with sex, the grammatical with the natural distinction: more effective, because in poetry or in prose-personifications, inanimate objects have given to them a reality which in languages that always speak of them by masculine or feminine names they cannot have.

210. The rules that affect the gender of nouns, when the things they represent are personified, it is not easy to ascertain.

Among the Greeks and Romans, the 'sun' was masculine, and the 'moon' feminine. The Germans and Anglo-Saxons reversed this order, and made the moon masculine, and the sun feminine. The English follow the classic models in this case, as in many others.

Shakspeare probably wrote under the influence of the Saxon rule, when he speaks of the sun as 'a fair *wench* in flame-coloured taffeta.' This principle of assigning gender to neuter nouns seems based on ancient mythology or classic usage.

It is a natural principle of personification, that the masculine gender should be assigned to things remarkable for strength, courage, majesty, as 'time,' 'death,' 'anger,' 'winter,' 'war,'



and the feminine gender to things remarkable for gentleness, fruitfulness, and beauty, as 'the earth,' 'spring,' 'hope,' 'our country,' etc.

Hence the following are not pleasing :—

'Her power extends o'er all things that have breath,  
A cruel tyrant, and *her* name is *Death*.'—SHEFFIELD.

'*Knowledge* is proud that *he* has learnt so much,  
*Wisdom* is humble that *he* knows no more.'—COWPER.

Cobbett notices a third principle. He tells us that country people speak of things closely identified with themselves, as 'she,' and of things that pass often from hand to hand, as 'he.' The 'scythe' of the mower, the 'plough' of the hind, are in Hampshire, feminines; while the masculine gender is thought good enough for the shovel and the prong.

Case-forms. Case-forms in English nouns have been discussed elsewhere (par. 173—175).

### PRONOUNS.

'Pronouns cannot be so precisely defined as not to admit many words which may also be considered as adjectives.'—BUTTMAN.

'An interrogative pronoun is a relative in search of an antecedent.'—PHIL. MUS.

Pronouns defined. 211. The Pronoun is a word used instead of a noun ; as—

'The friends of my youth, where are *they* ? And an echo answered, where are *they* ?'—ARABIC SAYING.

Classified. 212. Pronouns may be divided into two classes : substantive and adjective.

SUBSTANTIVE Pronouns are used instead of nouns. They are—

- (1.) *Personal* : as, 'I,' 'thou,' 'he,' 'she,' 'it,' 'we,' 'ye,' or 'you,' and 'they.'
- (2.) *Reflexive* : 'self,' originally a noun.
- (3.) *Indefinite and Distributive* : as, 'one' (plural 'ones'), 'any,' 'other' (plural 'others'), 'who' (he who), 'whoever,' 'whosoever,' and other compounds of 'who,' 'each,' 'either,' and 'neither.' Some add 'whit,' 'aught,' 'naught,' though these last are really nouns.

- (4.) *Relative and Interrogative*: 'who,' 'which,' 'what,' and their compounds 'whoever,' 'whosoever,' etc.; 'that,' 'as' after 'such,' 'the same,' 'whether,' etc.
- (5.) *Demonstrative*: as, 'this,' 'that' (plural 'these,' 'those'), 'such,' 'same,' 'self-same,' 'that ilk,' 'thilk,' and occasionally 'so.'

All these words are used for nouns, and are rightly named.

**ADJECTIVE Pronouns**—a somewhat contradictory title—are so called, because they are *pronouns* in origin, some of them never used *with* a noun, and all of them sometimes used *without*; and because most of them are used as *adjectives*.

They are—

- (1.) The *Possessive Pronouns*: 'his,' 'its,' 'mine,' 'thine,' 'hers,' 'ours,' 'yours,' 'theirs.' 'His' and 'its' are also genitive cases of 'he' and 'it,' and are used as such. 'Hers' is treated as a possessive pronoun, and the rest are true possessives.
- (2.) The *Reflexive Possessive*: 'my own,' 'our own,' etc.
- (3.) The *Indefinite Distributive Pronouns*: 'any,' 'each,' 'either,' 'neither,' 'other.'
- (4.) The *Relative and Interrogative Pronouns*: 'which,' 'what,' and their compounds, 'whichever,' etc.
- (5.) The *Demonstrative Pronouns*: 'this,' 'that,' 'such,' 'the same,' 'that same,' and 'self-same.'

The words in this list are better treated as adjectives; definitive, or quantitative. See par. 235.

### 213. The Personal Substantive Pronouns are thus declined:—

First Person.	Emphatic and Reflexive.	Second Person.	Emphatic and Reflexive.	Third Person.	Emphatic and Reflexive.
S. Nom. I	(2nd form.) Myself.	Thou	(2nd form.) Thyself.	{ He, she, it }	(2nd form.) { Him-her-it-self.
Gen. and Poss. } Of me	{ My own, of myself. }	Of thee	{ Thy own, of thyself. }	{ Of him, His, her, its. }	{ Hers { His-her-its-own.
Obj. Me	Myself.	Thee	Thyself.	{ Him her, it. }	{ Him-her-its-self.
Pl. Nom. We	Ourselves.	{ Ye and you }	Yourselves.	They	Themselves.
Gen. and Poss. } Of us	{ Our own, of ourselves. }	{ Of you }	{ Your own, of yourselves. }	{ Of them }	{ Their own, of themselves. }
Obj. Us	Ourselves.	{ You and ye }	Yourselves.	Their	Theirs

The Indefinite Pronouns, and the Relative, are thus declined.

S. Nom.	One (emph.) oneself	who	other
Gen.	One's            one's own	who's (whose)	other's
Obj.	One            oneself	whom	other
Pl. Nom.	Ones	who	others (O.E. other)
Gen.	Ones'	who's (whose)	others'
Obj.	Ones	who/1	others

214. Of the *personal* pronouns, it may be observed—several of them are etymologically demonstratives. 'She,' 'it,' 'they,' 'They,' 'it,' 'their,' 'them,' are parts of the A.S. article, and were etc. originally demonstratives; 'he,' 'hi,' 'hem,' being the pronominal forms. 'Our,' etc., is originally an A.S. gen. ('of us') used as a possessive pronoun.

215. Several of the related words have no etymological connection. 'We,' 'our,' 'us;' 'thou,' 'thy,' 'thee,' are respectively from the same root; but 'thou' and 'you,' 'he' and 'they,' 'she' and 'her,' are from different roots. 'Me' is no 'I,' 'the,' form of 'I,' and has even been regarded as an independent nominative. Hence the phrase 'it is me' is less exceptionable than 'it is him.' The French idiom is similar, 'C'est moi.' 'I fear me' may thus be explained. In 'me-thinks,' 'me' is a dative form, and 'thinks' is the A.S. 'thincan,' to seem, to appear, not 'thencan,' to think. The A.S. had the form 'theethinketh,' 'usthinketh,' i.e. 'it seems to thee,' 'to us.'

216. 'Its' is a *recent* form in English. It is seldom found in Shakspeare, and never in sacred scripture. The old 'Its,' neuter nom. of 'he' was 'hit,' and the gen. 'his.'

217. 'Mine' and 'thine' are A.S. genitive forms. 'My' 'Thine' and 'thy' are accusative forms used as genitives, 'thy,' etc. or shortened genitives. We turn the two to the best account by using 'mine' and 'thine' without a noun ('it is mine'); as in old English they were used before vowels. 'Hers' is a double genitive form; as are 'ours,' 'yours,' 'theirs.' 'Ourn,' 'yourn,' are double genitives, or rather accusatives, from 'our,' 'your.' They are used only without their nouns.

'Mine,' 'thine,' 'our,' 'your,' originally genitives, were used in A.S. as possessive pronouns, and *declined as such*. Properly they should now be used only when possession or appurtenance is implied. 'In our midst' is therefore a solecism, though not infrequent.

218. 'You' is in old writers often regarded as the accusative. You, 'ye,' (eow, A.S.), and 'ye' (ge, A.S.) as the nominative. This distinction is convenient, and is sanctioned by A.S. ; but in fact it has never been generally recognised, and by some writers the rule has even been reversed.

'You' is used in English as the 'pronomen reverentiæ,' or title of respect. This usage was common in the Gothic languages. In German and Danish the respectful mode of address is to use the *third* person ; and we occasionally approach this form by the use of an abstract noun, as 'your highness.' 'Thou' was originally expressive of familiarity, whether of affection or of contempt ; as in Coke's address at Raleigh's trial : 'I *thou* thee, thou traitor.'

It is also used reverentially in addressing God.

219. 'Their' and 'your,' though generally used as possessive pronouns, are sometimes used to express origin, the true meaning of the genitive ; as 'their terror' (1 Pet. iii. 14), 'your rejoicing' (1 Cor. xv. 31) ; i.e. the terror excited by them, the joy originating in you.

220. Strictly speaking we have no *pronouns* equivalent to the English reflexives. Latin *suus*, nor have we reflexive pronouns answering to *se*, *sibi*. Such a pronoun is found in A.S., but was rarely used. Its place is supplied in English by 'self' and 'selves' in the nominative and objective cases, and by 'own' in the genitive or possessive case. Neither 'self' nor 'own' is a pronoun when used alone ; but each becomes so by combination with other forms. 'Own' admits the genitive 'his,' 'my,' etc. ; 'self' admits both the genitive and the objective, 'myself,' 'himself,' 'themselves.' These forms moreover are of every case. 'Himself' and 'themselves' must have been originally objective forms, and the two parts of each word are in apposition. 'Himself' and 'themselves' are formed on the analogy of 'myself,' 'yourself' ; and though theoretically allowable, are not used. 'Oneself' and 'one's self' are both accurate, though 'oneself' is the more usual form. In old English the forms 'me,' 'him,' 'hem,' are used as objective reflexives : and sometimes 'self' is of both numbers : as 'ourselves,' 'yourself,' etc.

221. These are called *reflexive* pronouns, because the thing of

Why so person spoken of is the same as the thing or person called. denoted by the noun or pronoun. To make the genitive case a possessive reflexive, 'own' is inserted; as, 'He was found in his own garden.' 'Virtue is its own reward.'—HOME'S DOUGLAS. 'Myself,' 'himself,' etc., are also used in the nominative as emphatic forms of the personal pronoun.

222. Sometimes 'each' and 'one' are used with 'other,' and have a reciprocal force: as, *They liked one another, they were kind to each other.* 'One' is in such sentences the nominative in apposition to the pronoun, *one—the other.* 'To each other,' is ungrammatical though sanctioned by use. The Old English and more accurate form is 'each to the other.'

223. 'One' has a double origin. It is the numeral 'one;' and 'One,' 'any,' it is a form of the Norman-French indefinite, 'on' = mankind, people. The Saxon indefinite was 'man,' as is the modern German, *man sagt=on dit.* This 'on' is an abbreviation of 'homines'—'hommes,' Fr. Whether the indefinite 'one' always represents the 'on' of the French is not agreed. The plural 'our little ones' may be from either form.

'Men,' 'people,' 'they,' are sometimes used as indefinites; as are 'it' and 'there,' when they stand for the rest of the sentence.

'Any' is a diminutive form of æn, and means 'any single one.' 'Other' is properly a form of the A. S. for 'second.' Its termination indicates 'one of two.' Hence, in O. E. it has no plural form though used collectively—'all other.' 'Each' is in A. S. ælc (*ilka* one of the Scotch), every. 'Whit,' as in the phrase 'not a whit,' means a bit of anything—hence 'to whittle.' 'Aught' is *ā wiht*, anything whatever; and n' aught, nothing whatever. *Â* in *â wiht* is allied to the M. Gothic *aiv*, aye, ever.

224. 'Who,' and 'whoever,' and 'whosoever' are generally relative or interrogative pronouns, but occasionally 'Who,' etc. they are used personally. They then answer to the *quis*, *ὅστις* and *ὅς ἀν* of the classic languages.

Most of the other indefinite pronouns may be reckoned among adjectives, being often used to qualify nouns. They are often used however alone, and for nouns.

225. *Relative* pronouns are pronouns which besides being sub-



**Relative Pronouns.** substitutes for the names of persons and things, refer to some word or phrase in the sentence, and so connect the parts of the sentence together; as—

‘No people can be great, *who* have ceased to be virtuous.’—JOHNSON.

‘I have found the sheep *which* was lost.’

‘He told me all things, *whatever* I did.’

The word referred to is called the antecedent.

As relatives thus connect sentences, and English relatives have no distinct forms for number or for the masculine and feminine genders, it is often useful to substitute for ‘*who*,’ ‘*and he*,’ ‘*and they*,’ etc.

226. English relative pronouns in common use are three, Enumerated. ‘*who*,’ ‘*which*,’ and ‘*that*’; and in occasional use, ‘*whoever*,’ etc., ‘*what*,’ and ‘*as*.’

‘*Who*’ and ‘*whoever*’ are used of persons; ‘*which*’ is used ‘*who*,’ generally of things; ‘*that*,’ ‘*what*,’ and ‘*as*,’ of both. ‘*which*.’ ‘*Which*,’ it may be noted, is properly an adjective—*wha-likes*, ‘*whilk*,’ ‘*which thing I hate*,’ and therefore is now indeclinable. It is not properly the neuter of *who*, and is of all genders. Hence, ‘Our Father *which* art in heaven’ is grammatically accurate, and is regarded by some as more reverential and less personal than ‘*who*.’

‘Of *which*’ is the common genitive—though ‘*whose*’ is sometimes used—of neuter nouns: thus—

‘We remember best those things *whose* parts are methodically disposed.’—BEATTIE, ‘*Moral Science*,’ i. 59.

‘I could a tale unfold, *whose* lightest word ’—etc.—SHAKESPEARE.

In favour of this usage, it may be said that the A. S. genitive of ‘*what*’ was ‘*hwaes*,’ the same as of ‘*who*.’ Still, as ‘*which*’ is the common neuter relative, and ‘*what*’ is discarded, ‘*whose*’ can hardly be used with propriety, except of persons; i.e. except as the genitive of ‘*who*.’

‘*That*’ is properly a demonstrative, but is often used relatively, both for ‘*who*’ and ‘*which*.’ The words, however, are not quite interchangeable. ‘*That*’ is nearly always restrictive and defining, as well as relative; whereas ‘*who*’ and ‘*which*’ are relative only. Hence ‘*that*’ is less proper after words that are already definitive—proper names, for

*in a restricted sense*

example—or nouns with ‘this’ or ‘that’ prefixed. Thus, ‘Men *that* grasp after riches are never satisfied.’ ‘Men who are themselves fallible should temper justice with mercy.’ ‘There is no condemnation to them *that* are in Jesus ; who walk,’ etc. It is obvious also that ‘*that*’ is more euphonious than ‘who,’ and is therefore preferable whenever there is no special emphasis on the relative, and when the previous noun is not restricted.

It is observable that the connection between ‘that’ and its antecedent is closer than in the case of ‘who.’ Hence we cannot say, ‘The man *of that* I told you’; but only ‘The man *that* I told you *of*.’ Nor do we put a comma between *that* and its antecedent, as is sometimes done with ‘*who*.’

227. In old English ‘what’ is sometimes used for both antecedent and relative, and equals ‘that which’; as, ‘Tell him *what* is to be done.’ Similarly, ‘that’ was often used for ‘that which,’ as, ‘We speak *that* we know’; and occasionally ‘who,’ for ‘he who,’ as, ‘I met I know not whom’; i.e. ‘some one whom I know not.’ These words may be treated either as compound relatives, expressing both relative and antecedent, or as elliptical phrases. The sentences are best read by pausing *after* ‘that,’ and *before* ‘what,’ i.e. by treating them as antecedent and relative respectively; as, ‘We speak—what we know,’ ‘We testify that—we have seen.’

‘As’ is sometimes used with the force of a relative, but requires as its antecedent some correlative form, ‘such,’ ‘as many,’ ‘the same.’ The use of ‘as’ and ‘so’ with a pronominal force, is justified by analogous forms in the Gothic languages.

228. Interrogative pronouns are those used in asking questions. They are ‘who’ when a person is indicated; its neuter, ‘what,’ when a thing is indicated; ‘which’ and ‘whether,’ when an individual person or thing is indicated out of two (‘whether’) or more: as, ‘Whether of them twain did the will of his father?’ ‘Which do you like best?’ ‘Which,’ ‘what,’ and ‘whether,’ were all used in old English also as adjectives—thus,

‘*What* time I am afraid I will trust in thee.’

‘Unsure to *whether* side it would incline.’—SPENSER.

The last is obsolete as an adjective, and nearly so as an interrogative.

229. 'This' and 'these,' 'that' and 'those,' which are 'This,' demonstrative adjectives as well as pronouns, refer, the 'these,' etc. former to something *near* the speaker, the latter to something remote, as, 'This is Milton; that, Burke.' Sometimes the words are used not of objects as present to the senses, but as introduced into the narrative; as, 'When the Gentiles heard *this*, they were glad.' 'For *that* is unprofitable for you.' When two things already introduced are referred to, *this* indicates the last named, *that* the first. 'Virtue and vice are before you; *this* leads to misery, *that* to peace.' This and that are both used also to call attention to something about to be named. 'That be far from thee, to slay the righteous with the wicked': 'This I pray, that your love may abound yet more and more.'

It may be added that both the plural forms are more frequently used without a noun, than is the singular. 'These are not drunken, as ye suppose,' we can still say; 'this' and 'that' are generally adjectives, and require the noun.

'Such' is *swaleik* (M. G.), *swilc* (A. S.), *solch* (Ger.), so-like. 'Thilk' is 'that ilk,' or that same—'Johnson of that Ilk,' i.e. Johnson of Johnson Place.

230. As the pronominal force of several of these words has been questioned, the following examples may serve to illustrate it:—

'I have already undergone, he says, the worst sort of banishment a liberal mind can suffer; a total *one* from the heart and affections of all good men.'—MIDDLETON.

Johnson, however, deems this relative mode of speech, whether singular or plural, as not very elegant, though used by 'good authors.'

'The only good on earth  
Was pleasure, not to follow *that* was sin.'

'Since Mr. Newton left, there is not in the kingdom a retirement more absolutely *such* than ours.'—COWPER.

'He that abideth in me, and I in him, *the same* bringeth forth much fruit.'—JOHN xv. 5.

'The work *some* praise,  
And *some* the architect.'—MILTON.

'We think our fathers fools, so wise we grow,  
Our wiser sons no doubt will think us *so*.'—POPE.

'A vulgar-spirited man worships men in place, and *those* only.'—EARLE.

231. Compound forms, 'whoever,' 'whatever,' 'whichever' (Whoever can it be? Whatever can he mean?), 'whosoever,' 'whatsoever,' 'whichsoever,' are in occasional use. 'Whoever' and 'whosoever' are declined like who. All are relatives ('Tell him, whosoever he be'), and are pointedly *indefinite*, especially the last three, and therein, the opposite of 'that.' The first three are interrogative also, the word 'ever' giving a wider and less definite meaning to the question; as, 'Whatever can have happened?'

232. The following are adverbs formed from pronouns :—

Root form.	Place where. A dat. case.	Place whence. 'An' (from) and a gen.	Time when. An acc. case.	Manner and cause. An abl. case.	Motion to a place. A comp. form.
—	—	—	—	—	—
He	he-re	he-nce	..	how	hi-ther
The	the-re	the-nce	the-n	thus	thi-ther
Who	whe-re	whe-nce	whe-n	wh-y	whi-ther

### ADJECTIVES.

233. An adjective is a word intended to append a quality to a noun, without formally *asserting* that the quality belongs to it.

234. Adjectives have been classified according to their formation; as, pronominal ('either way'), proper ('American'), common ('white,' 'good'), participial ('an amusing story'), and compound ('four-footed'). But this arrangement, though more strictly grammatical, is less useful than another :—

Adjectives refer to qualities that constitute differences, and those qualities they are intended to indicate. We require, for example, to mark out in a *general* way a thing from its class.

For this purpose we use the article 'a,' 'an,' or the definite article 'the,' or the demonstrative 'this' or 'that,' or the relative 'which' or 'what,' or the possessive 'mine,' 'hers,' etc. These are *definitive, distinctive, or demonstrative adjectives*.

Or we require to mark the peculiarities of a thing by a reference to its quality, or supposed quality. The adjective may then describe the thing as without it

(‘thoughtless’), as having in it a small degree (‘reddish’), as having it without reference to degree (‘intelligent’), as having it in a large degree (‘truthful’), as imparting it (‘pestiferous’), as fit to excite it (‘amiable’). These are ‘qualitative adjectives.’

Or we require to distinguish things according to their number Quantitative. or quantity, definitely (‘ten’), indefinitely (‘some’), or distributively (‘each’). These are ‘quantitative adjectives.’

## 235. TABLE OF ADJECTIVES.

Adjectives are—	i. Definitive or distinctive, as	{ An, a, the. This, that, Thine, ours, etc.	
	ii. Qualitative, implying	{ Absence of a quality as    Unfeeling A little of                „    Rubescent. Possession of            „    Learned. Much of                    „    Truthful. Power of imparting    „    Terrific. Fitness to excite        „    Pleasurable.	
	iii. Quantitative, including	{ Definite                    as    Twenty. Indefinite                 „    Few. Distributive               „    Each.	

236. As adjectives qualify nouns they are naturally of the same gender, number, and case as the nouns they qualify. And so they are said to be in English. In Adjectives not now declined. most languages this agreement is marked by the termination; but in English all such terminations (except in ‘this,’ ‘these,’ ‘those’) have *now* disappeared.

Till the sixteenth century, however, and even later, we have ancient forms: ‘deare,’ is an adjective plural from the A.S., and is very common in Chaucer. In some writers ‘s’ was added to the adjective when it followed a plural noun, as ‘verbs actives:’ and in Shakspeare we have *allermost*, which is equal to ‘most of all,’ a gen. pl. form. These are now all exceptional and obsolete.

237. An adjective, in its simplest form, is said to be in the Degrees of positive degree; i.e. it lays down or assigns the comparison. quality without reference to the measure of it: as a ‘tall boy.’ When two objects or classes are compared and one



is seen to possess a given quality in a higher degree than another, the adjective is changed in form or receives a prefix to indicate this fact, as 'the boy is taller than the girl ;' 'this is the more beautiful scene.' When more than two objects or classes are compared, and one is seen to possess a given quality in a greater degree than *any* or *all* of the rest, the adjective is said to be in the superlative degree ; as in Pope's line on Bacon :—' The wisest, greatest, meanest of mankind.'

Of course comparatives do not express the *absolute* degree in which a quality exists, but only the relative degree ; nor do superlatives generally. In some languages, however, the superlative is used to express *absolute eminence* ; as 'plurimus,' in Latin. This is also occasionally an English idiom, as 'my dearest boy.' More commonly we use 'very' with the positive. In forms like 'the best possible world' (Leibnitz), there is a reference to other possible worlds with which the 'best possible' is compared.

It must be carefully noted that both comparatives and superlatives are applicable to *classes* as well as to particular things, as 'one of the *upper* ten thousand :' 'a *most* excellent man.' Hence comparatives are sometimes used of many ; only of many regarded as *a whole*, the excepted being also regarded as a second whole : and superlatives are applicable to several, as parts of a class. Superlatives of eminence are explained probably on this principle.

The measure of minuter differences between degrees of comparison is more fully defined by prefixing such words of quantity as 'much,' 'far,' 'little,' 'somewhat : ' or by appending 'still,' 'yet ;' and the denial of difference by 'not,' 'no,' 'not at all,' etc., with the comparative ; as 'he is *a little better* ;' 'soon may he be *better still* ;' 'that is *much the best* ;' 'she is *no worse*.'

238. The common form in English of the comparative is in Form of 'ter,' 'ther,' or generally in 'er,' the former akin to the Comparative. Sanscrit : the latter from the same origin through the A. S. (*re*), as far-ther, fur-ther (compare ei-ther) ; tall-er.

239. Superlatives have two forms, one in 'ema,' another in Form of 'est.' The former is akin to the Sans., and is found Superlatives. only in words like for-*m*-ost, hind-*m*-ost, and perhaps decim-us, and sept-im-us. The latter was in A. S. 'est' for adject-

tives, and 'ost' for adverbs, and is the common superlative ending, as tall-est.

If the adjective ends in 'y,' the comparative and superlative change the 'y' into 'i' before these suffixes, as holier, holiest. If adjectives are of more than two syllables, comparatives and superlatives are formed by placing 'more' and 'most' before the positive degree. Even words of two syllables often take this form, and occasionally words of one, as 'more manly,' 'more true.' Our older writers, however, never scrupled to affix 'er' and 'est' to words of any length: hence 'virtuosest' (Milton). 'Honorablest' (Bacon), etc. These forms are not now in use, however; partly because the words are not easily pronounced, and partly because they are nearly all hybrids: English adjectives of three syllables being most of them of *classic* origin; and 'er' being an A. S. termination.

Another mode of expressing the superlative we have borrowed from the Hebrew; as Lord of lords, King of kings.

240. Adjectives indicating qualities which admit from their nature of *no variation*, have, of course, no comparatives in common use. Such are definitive adjectives ('this,' 'that'), definite numeral adjectives; adjectives formed from names of materials, of figures, of time, and of persons or places; together with all that in themselves express qualities of the highest or lowest degree: as 'twelve,' 'wooden,' 'circular,' 'daily,' 'Asiatic,' 'almighty,' 'continual,' 'dead,' 'empty,' 'fluid,' 'human,' 'living,' 'perfect,' 'perpetual,' etc. And yet some of these words, already superlatives in sense, admit of a comparative or superlative form, as 'the *extremest* verge:' Shakspeare, Spenser, Addison; 'the *chiefest* of the herdmen;' 'having a *more perfect* knowledge of that way.' English Scriptures.

These forms are owing to one of two facts; either the adjective in its positive form does not express the quality in the highest degree (as when we say 'the house is fuller to-night'), or the language is regarded as inadequate to express the intensity of the thought, as in Milton's lines, Par. Lost, iv. 76—

'And in the lowest depth a lower deep,  
Still threatening to devour me, opens wide,  
To which the hell I suffer seems a heaven.'

It will be noticed that forms like 'most perfect' are inaccurate in thought rather than in expression. 'Most wisest,' on the other hand, is doubly inaccurate—in thought and also in form.

Irregular forms.	241. The following are irregular, and some of them obsolete forms :—	
Bad	wor-se (from positive A. S. weor Sc. waur)	wor-est, worst.
Good	bett-er (from betan, to improve)	best (bet-est).
Fore	for-m-er (ema, and er)	for-m-ost, for-est, first. (a)
Far (feor)	farther (more distant)	far-th-est.
The 'th' is either part of the comp. or part of the root, par. 238.		
Late	lat-er, latt-er	lat-est, last
Little (A. S. Lit.)	lit-se, less, (less-er) (b)	least (A. S. læst).
Man-y (dim)	(Pl. of number)	
Much (ma or mo-c-el)	(Sing. of quantity)	mo-re (c) mo-st.
Nigh (A. S. neah)	near (double comp. nearer)	nearest, next (neahst nyhst).
Old	{ elder, (A. S. ældre) older (A. S. oldor, adverb)	eldest (A. S. ealdest).
Out	outer, utter	oldest (A. S. oldost adv.).
Rathe (early)	rather, used as adverb,	outermost, utmost. rathest (d).

Forms like in-m-ost, upper-m-ost, &c., are doubly superlative.

(a.) Compare *προ*, *πρότερος*, *πρότατος*, *πρώτος* : and *pro* or *pris*, *pri-or*, *pro-im-us*, *primus*.

(b.) 'Lesser' is, of course, a double and somewhat barbarous comparative, explained by the fact that 'worse' and 'less' are the only comparative forms in *ss* or *se*. It is found, however, in our best writers.

(c.) 'Many, more, most,' has as its opposite, *few, fewer, fewest* ; 'much' has as its opposite, *little, less, least*.

(d.) Common from the earliest times to the age of Milton.

242. The definitive adjectives in English are the articles, as they are called, 'a' or 'an' and 'the,' the demonstrative adjectives 'this' and 'that,' and the pronominal adjectives 'mine,' 'ours,' etc.

243. 'A' is called the indefinite article, because while it helps us to speak of some one of the things to which its noun refers, it does not indicate any particular thing,

as 'a boy,' 'an orange.' 'The' is called definite because it marks out from the class one particular thing or set of things, as 'the boy,' 'the oranges:'

'The beginning of the end.'—

Mids. Night's Dream, Prologue, and Talleyrand.

In English 'an' or 'a' is allied to 'one' (Scotch 'ane'), as is the indefinite article, 'un' (Fr.), 'uno' (Sp.), 'ein' (Ger.). In all European languages where it is found, the definite article is a form of the demonstrative, 'the' of 'this,' 'that;' as are 'il,' 'le,' 'lo' of the Latin 'ille.' While both forms are strictly definitive, they are less so than the numeral and demonstrative adjectives from which they are taken: 'that' is more definitive than 'the,' and 'one' is more definitive than 'an.'

'An' ought to be used before vowels, silent h, and the vowel-sound of 'u;' as, 'In *an* epic poem, *a* writer ought to avoid raising *a* simile on *a* low image' (Kaines). Yet authors, and especially printers, are apt to insert 'an' before vocal 'h,' and before the semivowel 'u,' as '*an* historical sketch,' or '*an* useful subject.' This practice we must avoid.

244. 'The' applies to either number, and 'a' to the singular only, except when it gives a *collective meaning* to an adjective and plural noun, as 'a few days,' 'a hundred pounds.'

How used  
with plural  
forms.

Prefixed to adjectives 'the' often marks a class, so that they may be treated as nouns; as—

'*The young* are slaves to novelty; *the old*, to custom.'

'*The evil* that men do lives after them,

*The good* is oft interred with their bones.'—SHAKS. Jul. Cæs.

245. The place of the article is before the noun it qualifies, and when an adjective is used, the article is inserted before it. But with 'such,' 'so,' 'all,' and 'many,' the article, when used, is inserted *after them*; 'such an event;' 'so sad a disaster;' 'all the company;' 'many a time.' This last is a kind of collective, and appears in old English as 'a many times.'

Place of the  
article.

246. In phrases like 'three times *a* year, *a* 'penny *a* pound,' the article has a distributive force, and = each or every.

Phrases.

In 'all *the* better,' 'the' is an ablative form of the



demonstrative. 'To-day,' 'to-morrow,' are generally regarded as forms of the *article*, as in the *ho-die* of the Latin. 'The day,' 'the morrow,' are still in use in some districts of England.

247. All the definite numerals are strictly adjectives, though some are occasionally used as nouns: 'a hundred,' 'hundreds.'

248. Cardinal numbers show *how many*, as one, two, etc.; Cardinals, ordinals, *in what order*, as first, second, twenty-fifth; ordinals, etc. and multiplicatives show how many times one thing exceeds another, as *sim-ple*, *dou-ble*, *tri-ple*, (i.e. *sim.* [*sin-e* or *ēv*], *plic-*, *du-plic-*, *tri-plic-*), or in A.S. form, *two-fold*, *three-fold*, etc.

249. The numeral adjectives from one to ten, are elementary words: the rest are, as we have seen, compounds. Ordinals, how formed. The ordinals are all formed (except 'first' and 'second') by adding *th* or its equivalent ('*tha*' A. S.), a superlative ending probably, to the cardinals, as *four-th*; *thir-d* (A.S. *thri-dda*), is a euphonic form of *thrith*, an arrangement of '*r*' and '*i*,' still found in *Riding* (*thrid-ing*) one of the *three* divisions of Yorkshire. First is from *fore-m-ost*, and second, 'the following,' is from '*secundus*' of the Latin. 'Other,' the A. S. for second, we have put to another use.

In compound ordinals, it is the last only that takes the ordinal suffix, as *127th*: one hundred-and-twenty-seventh.

In compound cardinals we say *twenty-four*, or *four and twenty*; but after a hundred the small number is always last, as *a hundred and twenty-four*.

250. Phrases like 'the first-three,' and 'the three-first,' are First-three, both accurate, but with different meanings; 'the etc. three first' either means different firsts (as in different classes), or it implies the removal of each first, so that the second and third, each in order, become 'first.' 'The first three,' is ordinarily the more accurate phrase; only it implies that there is a '*second three*,' otherwise it is objectionable.

251. *On-ly* and *al-one* are forms of the definite numeral 'one.' 'Al-one' stands after its noun: 'only' *on-ly*, *al-one*, etc. generally *after*, except when the noun has an article



or a possessive pronoun, as 'an only son.' Only means 'that one' and not another; alone, 'by oneself.'

252. N-one, and its abbreviated form n-o, are compounds of N-one. n, and one; they differ as 'my' and 'mine.' None is used without its noun, and at the end of the sentence, thus, 'as to paper there is none.' Though derived from 'one,' it represents either singular or plural nouns, and is used as either singular or plural.

253. Indefinite numeral adjectives are such as 'all,' 'any,' 'enough,' 'some,' applied to number or quantity: Indefinite numerals. 'certain,' 'divers,' 'few,' 'many,' 'several,' applied to number only.

254. 'Any' (A.S. æn-ig) is a diminutive of 'one,' and was spelt in O. E. as it still is in Scotch, 'onie.' Hence its exclusive force after words of negative meaning: 'without any doubt;' 'scarcely any one.' Hence also its comprehensiveness in scripture promises, 'If any man believe he shall be saved.'

255. 'Enough' (A. S. genoh) is sufficient: making 'enow' (in O. E.) in the plural, and either follows or precedes its noun.

256. 'Some' (A. S. sum) is either a pronoun or an adjective; joined with numerals it often means about, as 'some ten years since.' This is an old Saxon idiom.

257. 'Certain,' 'divers,' and 'several,' as indefinite adjectives represent secondary meanings of the words. Certain is an indefinite adjective, either singular or plural: 'a certain man;' 'certain men of our company.' Divers and several, are plural only. The primary meaning of 'certain' and 'divers' is still in use; that of several ('in a several house') is now nearly obsolete.

258. 'Few' (A. S. fea) is used with a plural noun, and yet admits before it the indefinite article: 'a few names, even in Sardis—'

'Few,' it will be noticed = but few, if any.

'A few' ,, ,, = some, though not many.

'Many' (A. S. *mani-g*) is a diminutive, and is joined to a plural noun, 'many times,' and with 'a' intervening to a singular one, 'many a man;' or in O. E. with 'a' before it, as 'a many thousand French,' Shakspeare. It is still so used with 'great' between, as 'a great many persons.'

259. Distributive adjectives denote objects, one, two, or more taken separately, as 'each,' 'both,' 'either,' 'neither,' 'another,' 'other,' 'every.'

260. 'Each' (A. S. *æ*, i.e. *one*, and *ilk*, same) is applied to one of *two* or more. 'Every' (ever and *ich* or *ilk*, i.e. all and each), to one of *three* or more.

261. 'Both' (A. S. *ba-twa*) is made up of two forms of 'two,' and is equal to 'two together.'

262. 'Either' (A. S. *a-ther*, *au-ther*) is probably 'one' and the duality suffix 'ther:' it means 'one or the other,' or 'which of the two you please:' it has also the meaning of each, both, 'on either side of the river, was there the tree of life.'

'N-either' is the negative form of either.

'Other' is a form of the same word, and means primarily one of two, or *one* class of two, as 'an other.' In modern English it takes a plural form, as 'others.' In the phrase as 'other men are,' it distinguishes them as a class from the speaker.

'The other day' (literally the third day past) means a day or two ago, i.e. a few days ago. 'Another' is 'any other,' or 'any one more:' etymologically a redundant expression, like each one, any one, etc.

263. *Adverbial* forms of these adjectives are of three classes: Those of *time*: how often—twice, thrice, formerly *twi-es*, *thri-es*, etc.; four times, etc.:

Those of *order*, and those formed from qualitative adjectives of *manner*, as *first-ly*, *second-ly*, *wrong-ly*; and

Those that mark *distribution*, as 'one by one,' 'by twos and threes,' 'two at a time,' 'two apiece.'

Other forms common to adjectives and adverbs are examined elsewhere.

VERBS.

"They may talk as they will of the dead languages. Our auxiliary verbs give us a power which the ancients, with all their varieties of Mood and inflexion, never could attain."—SOUTHEY (the Doctor).

264. A verb is a word that says or asserts something: 'being, doing, suffering;' 'being, act, state.' This is its essential quality.

The person or thing of which the assertion is made is called the *subject* of the verb, as—

'*Brevity is the soul of wit.*'—SHAKESPEARE.

'*The cause not the death makes the martyr.*'—BEN JONSON.

265. We may assert what the thing *is*, or what are its *qualities*. Hence the old distinction of verbs substantive, and adjective. Or we may assert what the subject does to something else, what *is done to it*; or in what state it exists or acts. Hence verbs are 'active,' 'passive,' and 'neuter;' or better still, 'transitive and active,' 'transitive and passive,' and 'neuter.' 'Transitive' implies that the act passes on to the object of the verb. 'Intransitive'-active verbs indicate action without an object; neuter verbs, a state; as, he *runs*, he *sleeps*. 'Active' and 'passive' are best regarded as names of *voices*. 'Transitive' and 'intransitive,' as descriptions of verbs. All passive verbs are of course transitive.

266. Many verbs are both transitive and intransitive; and some intransitives are made transitives by an appended preposition, as 'he broke the glass' (tr.), 'the glass broke' (intr.), 'he laughed' (intr.), 'he laughed at it' (tr.).

267. In phrases like—

'They *slept the sleep* that knows no waking.'—SCOTT.

'Let me *die the death* of the righteous.'—

Sleep and death are used adverbially, and are called *cognate accusatives*. To 'sleep' and to 'die' are still regarded in such phrases as intransitive and neuter verbs.

Verbs which in the active voice govern two accusatives, one

*locative object is not true till after*

of the person and the other of the thing, admit of a passive form with the person as the subject, and the thing as an object; thus, 'The ministry offered him the command of the Baltic fleet.' 'He was offered the command of the Baltic fleet.' To offer-the-command is a kind of compound verb with the passive form, 'To be offered-the-command.' This is also a well-known classic construction.

268. When the same verb is in use in both an active and a passive form; 'active' and 'passive' are regarded as 'voices' of the verb. Passive forms with active meaning are 'deponents'; a classic distinction.

Active,  
passive,  
deponent.

Ordinarily the active form calls attention to the agent or subject and the act; the passive form to the object and the act: as—

'Paul wrote the Epistle to the Romans, A.D. 58.'

'The Epistle to the Romans was written at Corinth.'

269. When the subject and the object of the verb are the same the verb is called reflexive: as, 'thou hast destroyed thyself.' In modern English 'self' is added to the pronoun to indicate this reflexive meaning. In O. E. the personal pronouns 'him,' 'her,' 'hem' (them), were so used; as they still are in forms like, 'I'll lay me down.' Sometimes the pronoun is entirely omitted: as—

'It (the earth) does move though.'—GALILEO.

'He turned (himself) and spoke.'

Reflexive verbs may be thus divided:—

1. Reflexives, properly so called, where the agent acts *on himself*, and the pronoun is emphatic: as, 'To examine oneself.'—(1 Cor. xi. 28, so John viii. 54.) In all such cases the verbs are transitive, and are used transitively.
2. Reflexives composed of transitive verbs and an *unemphatic* pronoun; the whole having almost a neuter or intransitive force: as, 'To recollect oneself.' 'To boast oneself.'—(Psalm lii. 1.) 'To delight oneself.' 'To possess oneself.' 'To fret oneself.' These answer to some Greek verbs in the middle voice.

limited object of reflexive verb

3. Reflexives composed of verbs no longer transitive, though originally so, and an unemphatic pronoun: as, 'I be-thought me.'—(1 Kings viii. 47.) 'Behave yourself,' (O. E. 'Be-have,' to have firm, to restrain.)—(1 Cor. xiii. 5.) 'To betake oneself,' (A. S. and O. E. 'Betake,' to deliver to.)—(Isaiah xiv. 32, marg.) 'To wallow oneself,' (O. E. wallow, to roll.)—(Jer. vi. 26.)

Many of the verbs in the second and third of these lists are now used without the pronoun as simple transitives, e.g., 'behave,' 'fret,' 'delight.'

Sometimes reflexive verbs are constructed with a double accusative: as, 'To feign oneself just.'—(Luke xx. 20.) 'To think oneself worthy.'—(Luke vii. 7.)

270. Though these last may be called reflexives or active-intransitive verbs, there is a similar form of expression that cannot be so explained; a form in which we do not mark the *doing* of an act by an agent, nor the suffering of an act by an object, but something between the two: as—

'The message *does not read* well.'

'A rose *will smell* as sweet by any other name.'—SHAKSP.

'Honey *tastes* pleasant.'

And in Milton:—

'England *hears* well abroad.' •

Hence some have proposed a middle voice, to include such transitive active verbs as express neither the act of an agent nor the suffering of an object; a convenient addition to our list; though the name is not felicitous, being already used in another sense in Greek. If this middle voice be rejected, such forms as those above given must be regarded as a kind of neuter passives.

271. When transitive active verbs are left without an object Completion the sense is incomplete, as 'William killed—Harold: ' of predicate. the adding of the object 'Harold' is called the completing of the predicate, i.e. of the assertion.

Intransitive verbs require no object: and they are either active, as, 'Time *flies*;' or inactive, as, 'He *sleeps* soundly.' 'Inactive

• This is also a Latinism (clurt).



is also called 'neuter,' that is, neither active nor passive. *Neuter* transitives are akin to the 'middle' verbs of the preceding paragraph.

272. When a verb has no grammatical *subject* it is said to be impersonal. The nearest approach to such forms in English is in words like 'methinks' (A.S. *thincan*, to seem, not *thencan*, to think); 'Us ought' (Chaucer); 'him listeth' (*lystan*, to please). These, however, are not perfect impersonals, for the nominative sentence generally follows. In forms like 'it occurs to me that,' etc., 'it' is the nominative, and stands for the sentence.

In some phrases the *logical* subject of the verb is not expressed; as, 'It strikes four.' 'It is all over with them.'

Auxiliary. 273. Auxiliary verbs are such as aid in forming moods or tenses of principal verbs; as 'have,' 'may,' 'will,' etc.

#### 274. TABLE OF VERBS.

i. Transitive	{	1. Active and transitive, as 'move the table.'	} Strictly forms of verbs not kinds.
		2. Passive and transitive, as 'let the table be moved.'	
		3. Reflective and transitive, as 'move yourself.'	
		4. Middle, i.e. having both an active and a passive voice, with a meaning between the two, as 'it tastes sweet.'	
ii. Intransitive	{	1. Active and intransitive, 'run quickly.'	
		2. Inactive or neuter, 'lie still.'	
iii. Auxiliary		As 'do,' 'shall,' 'can.'	

275. This classification of verbs is the most useful for syntax and composition. There are other classifications that are important for other purposes: e. g.

Verbs classified according to their form, meaning, origin. According to their *forms* they are—

Regular, irregular, redundant, and defective: regular, when the past tense and perfect participle are formed by adding *d* or *ed* to the present, as *love*, *loved*, *loved*: irregular, when the past tense and perfect participle are formed in some other way, as *see*, *saw*, *seen*. The former are also called 'weak verbs,' and the latter 'strong verbs.' They are redundant when the past tense or perfect participle have more than one form, as *clothe*, *clad*, or *clothed*: defective, when the

verb is used only in some tenses or moods, as, 'ought,' 'beware,' 'quoth.'

According to their *meaning*, they are, causative, inceptive, frequentative,\* etc. : as 'rise,' 'raise' (to cause to rise); 'fall,' 'fell' (to make fall); to 'wake,' to 'grow white,' to 'blow,' to *bluster*, to *act*, to *agitate*, to fear, to *terrify*.

According to their *origin*, they are primitive or derivative, Saxon or classic.

Derivatives are formed from nouns, adjectives, and verbs. A complete list may be seen in par. 142, and the four following classes are important.

1. Those that are formed by adding 'en' to adjectives : as soften, whiten. They are generally Saxon in origin.

2. Transitive verbs formed from intransitives by changing the vowel : fall, fell ; sit, set ; rise, raise, etc.<sup>b</sup> They are all Saxon.

3. Those formed from nouns by change of accent : as survey, survêy. They are all classic. And

4. By changing a sharp into a flat sound : as use, to use ; breath, to breathe, etc.

276. The act or state which the verb asserts of its subject Voice, mood, tense, person, and number, may exist under various conditions, and present itself to the mind in various relations. The forms used to express these conditions and relations are voice, mood, tense, person, and number.

The form of a verb which expresses what anything *does* is called the *active voice* ; the form which expresses anything *done to it* is called the *passive voice* : as, I move, I am moved. All verbs of the form of the active voice, whether transitive or intransitive, if not defective, are conjugated like the active voice. Only transitive verbs have a passive voice, and that is uniform in all verbs. Every passive voice in English forms its tenses by means of the verb 'to be ;' though every form in which the verb 'to be' is found is not passive. 'I am writing,' is an active voice ;

\* Inceptive and frequentative verbs are often happily expressed by old English idioms ; as to *grow* warm (*calescere*) ; to *run* to wood (*silvescere*) ; to *shoot up* (to manhood), (*adolescere*) ;

to be ever *giving out* that, to *keep saying* (*φάσκω*, dictito).

<sup>b</sup> Though all these transitive verbs are of Saxon origin, they have only *weak* preterites.

and 'he is come' is an active *form* of an intransitive verb. 'He has fallen' is an active *form*, so is 'he is fallen.' Whether, therefore, the verb is passive or intransitive is decided not by the presence of the auxiliary, but by the nature of the participle. If the participle is *passive*, so also is the verb: if it is not passive, but only a perfect participle of an intransitive verb, neither is the verb: as, He *is arrived*."

277. An action or state may be asserted of a subject in different modes. The forms appropriate to each are called the modes or moods of the verb.

The simple assertion that an action is done, or has been, or will be done, is made in the *indicative* mood. The form points out a statement of actual fact.

If uncertainty or dependence on something else is expressed, we use the conditional or *subjunctive* mood.

If the assertion is in the form of a command, we use the *imperative*.

If we state what the action *is*, without affirming it of any one or in any way *limiting* the idea it expresses, we use the *infinitive*, as, He *told* me (indicative) that he *should be* here (subjunctive) *to sign* (infinitive) the deed; Go (imperative), see if he *be coming* (subjunctive).

278. Besides these moods we have in English two participles, one the imperfect or incomplete participle in 'ing,' the other the perfect or complete participle generally ending in 'd,' 'n,' or 't.' Sometimes the perfect participle is called *past*, and the imperfect *present*, but this distinction is not accurate. Both forms are used with words descriptive of past, present, and future time. They rather describe what is *imperfect* and what is *complete*. They are active or passive according to the voice. They are of active or of passive *form* as they end in 'ing,' or in 'd,' 'n,' 't,' or some other passive ending.

Hence we have as participial forms:—

He is coming	Pres. incomplete	Intr. and active.
He was coming	Past incomplete	Intr. and active.
He is come	Pres. complete	Intr. and active.

\* Some would condemn such forms—and correct them thus—'He has come,' 'he has arrived;' but they are

good English, are found in our best writers, and are defended by similar constructions in other languages.

The house is building *	Pres. incomplete	Trans. and middle or passive.
The house was building	Past incomplete	Trans. and middle or passive.
The house is built	Pres. complete	Trans. and passive.

279. The number of moods in English is a subject on which there has been much discussion. Some add to the foregoing a *potential* mood—‘*I can go* ;’ an *optative* mood, ‘*I would go* ;’ and some even suggest moods ‘*permissive*,’ ‘*interrogative*,’ etc. If by ‘*mood*’ is meant an alteration of form in any verb, to express an altered relation in the assertion, then we have traces of only *four* moods at most : as ‘*Thou lovest*,’ ‘*Love* thou,’ If thou *love*, To *love*, or (in) *loving* : and these traces are very imperfect, and are found only in certain tenses and numbers. Traces of *four* we have, but traces of more than four we have *none*. There is no verb that has any remnant of a potential form, and all such phrases as ‘*I can go*,’ are either indicatives or subjunctives with an infinitive—‘*I can (to) go*.’ ‘*If thou can go*.’ Such moods belong entirely to syntax, not to etymology.

280. The different forms of the indicative are given in Indicative. par. 296. ✓

281. The subjunctive mood is represented in English by a Subjunctive distinct form of the verb, or by auxiliaries : as—forms.

I am ; (if) I be ; I was ; (if) I were. \*

When the forms of the first person singular and of the plural are the same as in the indicative, the second and third person always (except in ‘*wert*’) drop the characteristic endings ‘*st*’ and ‘*s*’ or ‘*eth*,’ as ‘(if) thou *write* ;’ ‘(if) he *write* ;’ ‘(if)

\* Perhaps these incomplete passive, or middle forms are nouns, governed by a suppressed preposition, ‘*in*,’ or ‘*a*.’ So in John ii. 20 : ‘*Forty and six years was this temple in building* ;’ or ‘*a byldynge*’ (Cranmer), ‘*a buyldinge*’ (Tyndale), 1 Kings vi. 7, 38 ; so, ‘*a preparing*,’ 1 Pet. iii. 20.

† ‘*I can go*.’ In this form, as in most

others where auxiliaries are found, the auxiliary has no ending to indicate the third person, as ‘*Cans* ;’ and verbs that admit such an ending when used absolutely, drop it when used as auxiliaries ; as, ‘*they need not go*,’ ‘*he dare do it*.’ The omission of the ‘*s*’ or ‘*eth*’ seems in these cases euphonic.

he *have* written ; ' (if) thou *shall* write ; ' ' though he *slay* me, yet will I trust him.'

When auxiliary verbs are used, it is only by their endings (or in the case of 'be,' by the form) or by qualifying words implying doubt that we can distinguish the subjunctive from the indicative.

The forms of the subjunctive for all persons are :—

	<i>Indef. Present.</i>	<i>Continuous.</i>	<i>Perfect.</i>	<i>Perfect Continuous.</i>
Pres. If	thou <i>write</i>	<i>be</i> writing	<i>have</i> written	<i>have been</i> writing.
Past If	thou <i>wrote</i>	were writing	had written	had been writing.
Fut. If	thou should write	should be writing	should have written	should have been writing.

A future subjunctive is not found in A. S., nor are grammarians agreed in omitting 'st' in the second person of the other tenses. But *all* the other tenses of the A. S. subjunctive omit the characteristic endings of the second and third persons ; as indicative, 2nd person, Luf-ost, Lufod-est : subjunctive, *all* persons, Lufige, Lufode ; so that both analogy and clearness are in favour of the omission.

282. By some authors this mood is called *conjunctive*, because generally preceded by a conjunction. But conjunctions are not always used ; nor do they in English necessarily govern a mood. Subjunctive or conditional is therefore the more appropriate name.

And this quality of conditionality is the true guide both to the accidence and to the syntax of the mood. If I mean to express doubt, or to leave a question undecided, I use the subjunctive ; but if no doubt or indecision is expressed, I use the indicative ; as—

'If he is not guilty, a thing I do not question, you will be able to prove it at the trial.'

'If he *be* guilty, a thing I doubt, or will not affirm, or cannot admit, he belies his whole life.'

When the conjunction expresses or implies more uncertainty than 'if' the subjunctive is nearly always used :

'Till he come' (I know not when).

'Unless he come (a thing I doubt) I cannot make out my case.'



283. The imperative mood is the mood used in commands, entreaty, and cohortation. It has no past tense, rarely Imperative. a first person singular, and only softened forms of the third person. By some writers, indeed, the last is regarded as a future form.

<i>Present.</i>		<i>Future.</i>	
1st per. sing. Let me write (as in, <i>let me see</i> ).	Pl. Write we,* let us write.	Sing.	Pl.
2nd per. Write thou.	Write ye.	} Thou shalt write.	Ye shall write.
3rd per. Let him write.*	Let them write.		

284. The infinitive mood describes the act of the verb without reference to an agent, and often without any indication of time. It leaves nothing *defined* but the act; and hence its name. Its common sign in modern English is the prefix 'to,' a prefix that belonged originally to the gerundial form of the Saxon infinitive. Even in modern English, however, this prefix is not always necessary; and is generally omitted after such verbs as 'may,' 'can,' 'shall,' 'will,' 'must,' 'let,' 'dare' (intr.), 'durst,' 'do,' 'bid,' 'make,' 'see,' 'hear,' 'feel,' 'need.'

In O. E. it was generally omitted after other verbs which now require it, as 'constrain,' 'endure,' 'forbid,' 'ought,' 'vouchsafe.' On the other hand, it was sometimes inserted after verbs which do not now generally admit it, as—

'Make us to walk.'—JER. TAYLOR.

'Durst to wage;' 'Saw to roll.'—SHAKESPEARE.

Infinitives 285. Besides the infinitive form with 'to,' we have  
in 'ing.' a form in 'ing,' as—

'Honestly meeting difficulties is wiser than shunning them.'

'For compassing the king's death he was condemned.'

In both these examples the infinitive has the form of a noun, and governs a case. In the first it is the subject of a verb. This form must be carefully distinguished from the participle. Infinitives define only the *act*: Participles 'partake' of the nature of a noun and a verb, and connect the act with an agent.

286. Infinitives and participles are respectively like nouns and

\* 'Come we now to his translation  
of the *Iliad*.'—POPE.

† In poetry, 'Come he.'—POPE

(Dunciad). Many writers deem the  
*second* to be the only person in the  
imperative.

adjectives. Infinitives resemble nouns, in the fact that they describe acts and states merely as things, i. e. as objects of perception or thought; and that they can be made either the subject or the object of a verb. Participles resemble adjectives in attributing a quality without formally asserting it, and in agreeing with their nouns. But they differ respectively in the following particulars:—

The infinitive admits no plural form and rarely a possessive genitive; and it can govern an accusative case; as—

‘To put him to death, after giving a promise of pardon, is unjust.’

The participle, when formed from a transitive verb, can govern an accusative, and then it generally stands after its noun.

Both infinitives and participles, moreover, admit modifying forms, descriptive more or less of time; as, ‘to write,’ ‘to be writing,’ ‘to have written;’ ‘coming,’ ‘come.’

287. These forms in ‘ing’ suggest a remark of importance—Gerundial that there seems to be in English, as there was in Infinitives. A. S., a gerundial infinitive, ending in ‘ing,’ or with the prefix ‘for to,’ or ‘to,’ or ‘a,’ as—

‘He has a strong passion for painting.’

‘What went ye out for to see?’

‘And fools who came to scoff, remained to pray.’—GOLDSMITH.

‘I go a-fishing.’ \*

These forms are thus distinguished from the simple infinitive and from nouns and participles in ‘ing.’

- a. Infinitives are always either the subject or the object of a verb, as ‘To err is human:’ ‘He told me to go.’ These forms are found after intransitive and passive verbs.

‘Why run *to meet* what you would most avoid.’—COMUS.

‘They were slain *to make* a Roman holiday.’

- b. These gerundial forms are often connected with adjectives or nouns, and apparently governed by them, as—

‘Apt to teach.’

‘A time to build.’

‘A house to let.’

‘Music hath charms *to soothe* the savage breast.’—CONGREVE.

\* ‘To send a-begging’ is another of these phrases. The ‘a’ has probably different origins, as ‘at;’ ‘a,’ as in awake; ‘on,’ a common A. S. prefix;

or even ‘ge,’ ‘y,’ ‘i,’ as in geclep’d, yclep’d, iclep’d, or ‘summer is i cūmen inn.’

- c. If ending in 'ing,' they may be governed by a preposition, and themselves govern a case, as—

'He spent his fortune in educating his son for the bar.'

'In making the map of a country, you learn its geography.'

The primary object of the gerundial form is to express purpose, fitness, etc.

The distinction between the two meanings of the infinitive is important, because they represent different A. S. forms, and are differently expressed in the classic languages. The infinitive of purpose is not generally expressed in Latin by an infinitive ; nor is it in most idiomatic Greek.

288. These forms in 'ing,'—participles, nouns, infinitives, and gerundial infinitives, are very liable to confusion. It may be useful therefore to point out their origin. In A. S. the indefinite infinitive ended in 'an,' as 'writ-an,' to write. The gerundial infinitive, really a dative case, ended in *enne* or *anne*, with 'to' prefixed, as 'to writenne : ' the imperfect participle in *ende*, *ande* (and in O. E. *ænd*, or *and*), as 'writende.' From many verbs, moreover, especially those with infinitives in 'ian,' a noun was formed in 'ung,' indicating the act of the verb—'burg-ung.' The participle was gradually changed into 'en' and 'ing ; ' the two forms of the infinitive it would seem were soon used loosely and interchangeably, till at length there came the confusion we are now attempting to explain : 'an,' 'enne,' 'ende,' 'ung,' have all taken the form of 'ing,' and words with that ending are nouns, infinitives, gerundial infinitives, or participles ; their precise character being now ascertained only by their government. If simple nominatives, they may be nouns ; if agreeing with nouns, they are participles ; if governed by prepositions and descriptive of acts not qualities, and governing cases, they are certainly infinitives either absolute or gerundial ; and if connected with words descriptive of purpose, and still governing a case, they are true gerundial forms. E. G. 'Seeing is believing ; ' nouns or infinitives : ' *Seeing* the multitude he went up into a mountain ; ' a participle : ' *Seeing* Christ and then *believing* is one degree of faith ; *Believing* in Christ without *having seen* him is another ; '—infinitives : ' *For*

seeing him we require his bodily presence; for believing it is enough to have his word; '—gerundial infinitives.\*

289. 'Tense' (from the Latin '*tempus*,' through the French Tense defined. '*temps*') means time, and the word is used to mark that form of the verb which shows the time in which an action is performed.

There are in English *three* tenses, answering to the three divisions of time—present, past, and future. In Three tenses. A. S. there was no future, and hence arise many of the anomalies of our language in the expression of future time. All future forms in English are recent creations, out of such materials as were at hand.

Comparing forms like 'I wrote,' and 'I was writing,' it is Actual and evident that while both express *past* time they differ continuous. in the duration they imply. Hence the distinctions of 'actual' time and 'essential;' the time at which, and the time during which a thing is done. The first may be called past *indefinite*, aorist, or actual; the second is time *continuous* or essential.

Table of Tenses. 290. Putting this twofold form of time into tabular shape, we have the following result:—

Time.	<i>Indefinite.</i>	<i>Imperfect Continuous.</i>	<i>Perfect or Complete.</i>	<i>Perfect Continuous.</i>	<i>Emphatic.</i>
Present	I write	I am writing	I have written	I have been writing	I <i>do</i> write
Past	I wrote	I was writing	I had written	I had been writing	I <i>did</i> write
Future	I shall write	I shall be writing.	I shall have written	I shall have been writing.	I <i>shall</i> write

291. Besides the first four forms, some grammarians add the Emphatic present. emphatic present, I *do* write, etc., and some add a paulo-post-future or intentional form, both continuous and perfect, as—

Present	I am going to write	I have been going to write.
Past	I was going to write	I had been going to write.
Future	I shall be going to write	I shall have been going to write.

But perhaps the loss in simplicity caused by these additions is greater than the gain in other respects; nor is it quite accurate

\* See on this whole question 'The Elements of the English Language,' by Ernest Adams, Lond. 1858.

to reckon the emphatic present as a new tense-form, when in fact it denotes the same *time* as the indefinite. It is better to say present indefinite, 'I write,' or—indefinite and emphatic, 'I *do* write.'

292. The indefinite tenses refer strictly to a point of time, and to single acts or habits without regard to duration. They are the appropriate tenses for historical description, and answer, except the future, to the aorist of the Greek.

The following peculiarities of usage are important :—

- a. The present indefinite is used to express general truths, as—

'He *hastens* to repent who decides too quickly!'

'Light *is* the shadow of God.'—PLATO.

- b. Both the present and the past indefinite are used to express habit, as—

'He writes a good hand.'

- c. In animated narrative, the present is used to describe past acts, as—

'Jesus *saieth* to them, Give ye them to eat.'

- d. The present indefinite is often used for a future, both indefinite and perfect, as—

*Indef.* 'Duncan *comes* to-night.'—SHAKESPEARE.

'He returns to-morrow.'

This is the A.S. form of the future.

*Perfect.* 'When he arrives he will hear the news.'

'When I have performed this I will come to you.'—ROM. xv. 23. :

i.e., in Latin 'when I *shall* have performed.'

293. The imperfect continuous forms are so called because they express duration or continuance of time, and the unfinishedness ('imperfection') of the act. They are called sometimes 'incomplete.' 'Continuous' is the name we need to describe their relation to *time*.

294. The perfects are present, past (called pluperfect), and future. They all indicate that at a given time (present, past, or future) the acts finish and are regarded as then complete. That the perfect is a *present* is clear from the fact that we cannot use it unless the act of which it speaks continues in itself or in its result to the present, as referred to. 'England *has* founded a great empire in the East, and has inherited great responsibilities.' We cannot say, 'Cromwell has founded a feeble dynasty in England ;' nor can we connect a



present perfect with an adverb that expresses past time, as 'I have seen him yesterday.'

The exact construction of the perfect is not certain. The Form and construction. A. S. has no 'perfect' form. In the Mæso Gothic, to which it is so closely allied, a perfect with reduplicate forms was common, as 'slepa,' I sleep; sa-slep, I have slept; haita, I call; haihait, I have called. Such forms are also common in Greek and Latin, and in the latter language they often have, as in M.G., the sense of an indefinite past. No such forms, however, are found in English, with the exception, perhaps, of 'hight' (called), 'he'ht' in O. E. (hecht, Scotch), and 'did,' from do.\* Our perfects are of an entirely different origin. On the whole it is probable that in transitive verbs the participle agrees with the object of the verb, as 'I have written letters'=I have letters written (acc. pl.), and that in intransitives the participle agrees with a suppressed pronoun, corresponding to the subject of the verb, as 'he has come'=he has himself come (acc. sing.). Such is a common form in Latin, in A. Saxon, Italian, and French. Though this is the more probable explanation, most grammarians regard 'I have written' as a perfect form of 'write,' not as a present form of *have*.

Note, that it is always the complete *participle*, not the past tense, which is connected with 'have' to form the perfect.

295. The *past indefinite* of verbs is formed by changing the Form of past indefinite. vowel, as 'write,' 'wrote,' or by adding 'ed,' 'd,' or 't,' to the root, as mended, free-d, spilt.

Some verbs have two forms of the modified vowel, as 'sang,' 'sung.' These are from a similar double form in the A. S. As forms of the past tense they are used indiscriminately, but the perfect participle form is in 'u' only. Our tendency is to reserve 'a' for the tense form and 'u' for the participle, as 'began,' 'begun;' and this is now the almost uniform practice. Though 'ed' is the common form of the past tense and of the perfect participle, yet as in conversation the 'e' is often dropt, the 'd' becomes changed in pronunciation into 't' after sharp mutes, as clipped (clipt), kissed (kist), reaped (reapt).

The attempt to revive in our own day the spelling 'reapt,'

\* Dr. Guest, Cam. Phil. Mus. ii. 'hecht,' in Burns. Hence 'hest' and A. S. haetan, to say, or name. So 'behest,' for command.

use of shall a well only habit  
rule in 1st person we naturally speak

'wisht,' etc., is a failure, though these forms are common in Milton, South, and others.\* The change is of doubtful advantage. It helps us indeed to pronounce 'reaped,' 'clipped,' etc., but it tends to disconnect, by altered spelling, identical forms.

Besides these modes of forming the past tense, there are other modes important though exceptional.

Some verbs in 't' undergo no change, as 'let,' 'slit,' 'cost.' Some of these forms have in A. S. and O. E. 'strong' forms, as *het-an*, 'let;' *slit-an*, 'slat.'

Some verbs in 'd' change 'd' into 't.' In every case a liquid precedes the final letter, 'bend,' 'bent;' 'gird,' 'girt.'

Some modify the vowel and add 'd,' as 'will,' 'would;' 'tell,' 'told;' 'shall,' 'should.' In every case a liquid precedes the final consonant.

A few modify both the vowel and the final consonant and add 't:' as 'bring, brought;' 'buy, bought;' 'catch, caught;' 'may, might;' 'owe, ought;' 'seek, sought;' 'teach, taught;' 'work, worked, and wrought.' Here the gutturals g(y), k, and their allied sounds, appear in the form 'gh.'

A few verbs are abbreviated or defective: make, made (A. S. *mac-ode*, O. E. *mak-ed*); have, had (A. S. *hæfde*, O. E. *hadde*); can, cou-l-d (A. S. *lc can*, *lc cu-the*), by a false analogy to *shoul-d*. Am, was; go, went (past of 'wend'), are examples of blended defectives, and so are irregular forms. 'Yode' is the O. E. past tense of 'go': as 'gaed' is a provincial and Scotch form.

## 296. CONJUGATION OF A REGULAR VERB—ACTIVE VOICE. INDICATIVE MOOD.

	Singular.	Plural.
1. PRESENT TENSE.		
<i>Indefinite</i>	I call, thou callest, he calls	We, ye, they—call.
<i>Incomplete</i>	I am, thou art, he is— calling.	We, ye, they—are calling.
<i>Complete</i>	I have, thou hast, he has— called.	We, ye, they—have called.
<i>Continuous</i>	I have, thou hast, he has— been calling.	We, ye, they—have been calling.
2. PAST TENSE.		
<i>Indefinite</i>	I called, thou calledst, he called.	We, ye, they—called.
<i>Incomplete</i>	I was, thou wast, he was —calling.	We, ye, they—were calling.

\* Phil. Mag. i. 640.

	Singular.	Plural.
<i>Complete</i>	I had, thou hadst, he had —called.	We, ye, they—had called.
<i>Continuous</i>	I had, thou hadst, he had —been calling.	We, ye, they—had been calling.

3. FUTURE TENSE.

<i>Indefinite</i>	I shall, thou wilt, he will —call.	We shall, ye will, they will —call.
<i>Incomplete</i>	I shall, thou wilt, he will —be calling.	We shall, ye will, they will —be calling.
<i>Complete</i>	I shall, thou wilt, he will —have called.	We shall, ye will, they will —have called.
<i>Continuous</i>	I shall, thou wilt, he will —have been calling.	We shall, ye will, they will —have been calling.

IMPERATIVE MOOD.

	Singular.	Plural.
<i>Present</i>	Call.	Call.
<i>Future</i>	Thou shalt, he shall—call.	Ye, they—shall call.

SUBJUNCTIVE MOOD.

1. PRESENT TENSE.	Singular.	Plural.
<i>Indefinite</i>	(If) I, thou, he—call.	(If) we, ye, they—call.
<i>Incomplete</i>	(If) I, thou, he—be calling.	(If) we, ye, they—be calling
<i>Complete</i>	(If) I, thou, he—have called.	(If) we, ye, they—have called.
<i>Continuous</i>	(If) I, thou, he—have been calling.	(If) we, ye, they—have been calling.

2. PAST TENSE.

<i>Indefinite</i>	I, thou, he—called.	We, ye, they—called.
<i>Incomplete</i>	I, thou, he—were calling.	We, ye, they—were calling.
<i>Complete</i>	I, thou, he—had called.	We, ye, they—had called.
<i>Continuous</i>	I, thou, he—had been call- ing.	We, ye, they—had been calling.

3. FUTURE TENSE.

<i>Indefinite</i>	I, thou, he—should call.	We, ye, they—should call.
<i>Incomplete</i>	I, thou, he—should be call- ing.	We, ye, they—should be calling.
<i>Complete</i>	I, thou, he—should have called.	We, ye, they—should have called.
<i>Continuous</i>	I, thou, he—should have been calling.	We, ye, they—should have been calling.

INFINITIVE MOOD.

<i>Indefinite.</i> —(To) call.	<i>Complete.</i> —(To) have called.
<i>Incomplete.</i> —(To) be calling.	<i>Continuous.</i> —(To) have been calling
<i>Gerund.</i> —To call: (for) to call: calling.	

PARTICIPLE.

<i>Indefinite.</i> — —	<i>Complete.</i> —Having called.
<i>Incomplete.</i> —Calling.	<i>Continuous.</i> —Having been calling.

## CONJUGATION OF A REGULAR VERB—PASSIVE VOICE.

## INDICATIVE MOOD.

## 1. PRESENT TENSE.

*Indefinite.*—I am called.*Complete.*—I have been called.*Incomplete.*—I am being called.*Continuous.* —

## 2. PAST TENSE.

*Indefinite.*—I was called.*Complete.*—I had been called.*Incomplete.*—I was being called.*Continuous.* —

## 3. FUTURE TENSE.

*Indefinite.*—I shall be called.*Complete.*—I shall have been.*Incomplete.* —*Continuous.* —

## IMPERATIVE MOOD.

*Present.*—Sing. Be called.

Pl. Be called.

*Future.*— „ Thou shalt, ye shall  
—be called.

„ You, they—shall be called.

## SUBJUNCTIVE MOOD.

## 1. PRESENT TENSE.

*Indefinite.*—I be called.*Complete.*—I have been called.*Incomplete.* —*Continuous.* —

## 2. PAST TENSE.

*Indefinite.*—I were called.*Complete.*—I had been called.*Incomplete.*—I were being called.*Continuous.* —

## 3. FUTURE TENSE.

*Indefinite.*—I should be called.*Complete.*—I should have been.*Incomplete.* —*Continuous.* —

## INFINITIVE MOOD.

*Indefinite.*—(To) be called.*Complete.*—(To) have been called*Incomplete.* —*Continuous.* —

## PARTICIPLE.

*Indefinite.*—Being called.*Complete.*—Having been called.*Incomplete.* —*Continuous.* —

The reader will himself supply the forms for different persons in the passive voice. They are all taken from the verbs 'to be' and 'to have': *I am, thou art, he is, we, ye, they are; I was, thou wast, he was, we, ye, they were. If I, thou, he—be; If I, thou, he—were: I have, thou hast, he has; we, ye, they—have; if I, thou, he—have; if I, thou, he—had.*

It will be seen that the passive voice has no distinct *continuous* form; the incomplete form 'I am being called' answering both purposes. Nor is the incomplete form 'I shall be being called,' (if) 'I be being called' *in use* for the indicative future or subjunctive present.

The past indefinite and the perfect participle of weak verbs are alike. In many strong verbs they are alike. How and when they differ may be gathered from the following Tables.

297. Irregular verbs are often divided into ten or twelve classes, according to the vowel-changes they undergo; the division into three classes—such as have *one form* only for the present, past indefinite, and perfect participle; such as have *two distinct forms*, and such as have *three*;—is for practical purposes the most convenient :

1. Those which have *only one form* for the present tense, the past tense, and complete participle. They are the following :—

<i>Present.</i>	<i>Past.</i>	<i>Comp. Participle.</i>
Burst	burst	burst.
Cast	cast	cast.
Cost	cost	cost.
Cut	cut (O. E. kitte)	cut.
Hit	hit	hit.
Hurt	hurt	hurt.
Let	let	let.
Put	put	put.
Rid	rid	rid.
Set	set	set.
Shred	shred	shred.
Shut	shut (O. E. shette)	shut.
Slit	slit (O. E. slat)	slit.
Split	split	split.
Spread	spread	spread.
Sweat	sweat (O. E. swatte)	sweat, 'sweaten,' Sh.
Thrust	thrust	thrust.

2. Those which have *two distinct forms* for the present, past indefinite, and perfect participle of the verb : they are the following :—

<i>Present.</i>	<i>Past.</i>	<i>Comp. Participle.</i>
Abide	abode	abode.
Awake	awaked or awoke	awaked.
Beat	beat	beaten.
Behold	beheld	beheld.
Bend	bent	bent (O. E. bended).
Bereave	bereft	bereft.
Beseech	besought	besought.
Bind	bound (O. E. bend)	bound.
Bleed	bled	bled.
Bless	blessed or blest	blessed.



<i>Present.</i>	<i>Past.</i>	<i>Comp. Participle.</i>
Breed	bred	bred.
Bring	brought	brought.
Build	built	built.
Burn	burned <i>or</i> burnt	burnt.
Buy	bought	bought.
Catch	caught	caught.
Cling	clung	clung.
Come	came	come.
Creep	crept	crept (O. E. copen).
Curse	cursed <i>or</i> curst	cursed <i>or</i> curst.
Dare (transitive)	dared	dared.
Deal	dealt	dealt.
Delve	delved (O. E. dolf)	delved.
Dig	dug (O. E. digged)	dug.
Feed	fed	fed.
Feel	felt	felt.
Fight	fought	fought (O. E.
Find	found (O. E. fand)*	found. [foughten],
Flee	fled (O. E. fley)	fled.
Fling	flung (O. E. flang)*	flung.
Get (and forget)	got (O. E. gat)	got (O. E. goten).
Grind	ground (O. E. grinte)	ground.
Hang (transitive)	hanged <i>or</i> hung	hanged <i>or</i> hung.
Hear	heard	heard.
[Hing (O. E. in- transitive)]	hang	hung.]
Hold	held	held (O. E. holden).
Keep	kept (O. E. kep)	kept.
Knit	knitted <i>or</i> knit (O. E.	knitted <i>or</i> knit.
Lay	laid	laid.
Lead	led (O. E. ladde)	led.
Leave	left	left.
Lend	lent	lent.
Load	loaded	loaded (loaden <i>or</i> laden.)
Lose	lost	lost.
Make	made (O. E. makode)	made.
Meet	met	met.
Pay	paid	paid.
Read	read	read.
Rend	rent	rent.
Run	ran	run.
Saw	sawed	sawed <i>or</i> sawn.
Say	said	said.
Seek	sought	sought.
Sell	sold	sold.
Send	sent	sent.
Shine	shone	shone.

\* These forms in 'a' are obsolete,  
and were generally used in O. E. for

the singular; the plural having *u*, as  
Ic *fana*. We *fundon*.

<i>Present.</i>	<i>Past.</i>	<i>Comp. Participle.</i>
Shoe	shod	shod.
Shoot	shot	shot.
Sit	sat	sat.
Sleep	aslept	aslept.
Slide	slid	slid.
Sling	slung (O. E. slang) *	slung.
Speed	sped	sped.
Spend	spent	spent.
Spill	spilt	spilt.
Stand	stood (O. E. stond)	stood.
Stick	stuck (O. E. stacke)	stuck.
Sting	stung (O. E. stang) *	stung.
Strike	struck (O. E. strook)	struck or stricken.
String	strung	strung.
Swing	swung (O. E. swang) *	swung.
Teach	taught	taught.
Tell	told	told.
Think	thought	thought.
Weep	wept (O. E. wep)	wept (O. E. wopen).
Win	won (O. E. wan) *	won.
Wind	wound	wound.
Wring	wrung (O. E. wrang) *	wrung.

3. Those which have *three distinct forms* for the above-mentioned parts of the verb : they are the following :—

<i>Present.</i>	<i>Past.</i>	<i>Comp. Participle.</i>
Arise	arose	arisen.
Bear, <i>to carry</i>	bore or bare	borne.
Bear, <i>to bring forth</i>	bore, bare	börn.
Begin	began	begun.
Bid	bid, bade (O. E. bode)	bidden.
Bite	bit (O. E. bote)	bitten or bit.
Blow	blew	blown.
Break	broke (O. E. brake)	broken.
Chide	chid (O. E. chode)	chidden.
Choose	chose (O. E. chese)	chosen.
Cleave, <i>to cling to</i>	clave, cleaved	cleaved.
Cleave, <i>to split</i>	cleft or clove	cleft or cloven.
Clothe	clothed	clad or clothed.
Crow	crew	crowed.
Dare, <i>to venture</i>	durst or dared	dared.
Do	did	done.
Draw	drew	drawn.
Dress	dressed	dress.
Drink	drank	drunk.
Drive	drove	driven.

\* See previous note.

## IRREGULAR VERBS.

<i>Present.</i>	<i>Past.</i>	<i>Comp. Participle.</i>
Eat	ate	eaten.
Fall	fell	fallen.
Fly	flew	flown.
Forsake	forsook	forsaken.
Freeze	froze	frozen.
Freight	freighted	freighted, fraught (figurative only).
Give	gave (O. E. gove)	given (O. E. goven).
Grave	graved (O. E. grove)	graven.
Grow	grew	grown.
Hew	hewed	hewn.
Hide	hid	hidden or hid.
Know	knew	known.
Load	loaded	loaded, loaden or laden.
Lie	lay	lain.
Mow	mowed (O. E. mew)	mown.
Ride	rode	ridden.
Ring	rang <sup>a</sup>	rung.
Rise	rose	risen.
Rive	rived	ripen.
See	saw (O. E. sey)	seen.
Seethe	seethed (O. E. sod)	sodden or seethed.
Sew	sewed	sewn.
Shake	shook	shaken.
Shape	shaped (O. E. shope)	shapen or shaped.
Shave	shaved	shaven.
Shear	sheared (O. E. shore)	shorn or sheared.
Show	showed	shown.
Shrink	shrank <sup>a</sup>	shrunk or -en.
Sing	sang <sup>a</sup>	sung.
Sink	sank <sup>a</sup>	sunk.
Slay	slew (O. E. slee)	slain.
Slink	slank <sup>a</sup>	slunk.
Smite	smote	smitten.
Sow	sowed	sown or sowed.
Speak	spoke	spoken.
Spin	span or spun	spun.
Spit	spat	spit.
Spring	sprang <sup>a</sup>	sprung.
Steal	stole	stolen.
Stink	stank, stunk <sup>a</sup>	stunk.
Stride	strode	stridden.
Strive	strove	striven.
Strew or strow	strewed or strowed	strown or strewed.
Swear	swore (O. E. sware)	sworn.

<sup>a</sup> This is the modern form of the preterite of these verbs; as it was the early form. In the Bible, in Milton, and in writers of the eighteenth century, the preterite in *u* is common.

Where *a* and *u* are both found, our present tendency is to use *a* ('sang') for the preterite, and *u* ('sung') for the participle.

<i>Present.</i>	<i>Past.</i>	<i>Comp. Participie.</i>
Swell	swelled	swollen or swoln (so in O.E. 'molten,' 'unwashen.')
Swim	swam	swum.
Take	took	taken.
Tear	tore (O.E. tear)	torn.
Thrive	throve	thriven.
Throw	threw	thrown.
Tread	trod (O. E. trad)	trodden.
Wax	waxed (O. E. wox)	waxen.
Wear	wore (O. E. ware)	worn.
Weave	wove	woven.
Write	wrote	written.

299. For many years it was customary among grammarians to call forms like 'killed' and 'wrote' regular and irregular. Becker uses the terms 'modern' and 'ancient;' Grimm, 'weak' and 'strong.' These last are the terms now in most frequent use; and verbs are classified accordingly.

300. It has been said already that the Anglo-Saxon had no future form; nor have most of the Teutonic tongues. We are therefore dependent for our future tenses on auxiliary verbs, which have already a distinct meaning, and some of them a very decided meaning; a meaning, moreover, closely connected with constraint and volition. 'Shall,' for example, is from a verb that probably means to 'owe;' so Chaucer uses it, 'For by the faithe, *I shall* to God.' 'Will,' again, expresses volition—as, 'If any man *will* do his will' (JOHN vii. 17). 'Thou who art the author of life canst restore it if thou *will'st*;' but whether thou *will* please to restore it or not thou alone knowest' (ATTERBURY). Hence the right use of these words often seems beset with inextricable difficulties.

Not that *tense forms* for future time would necessarily free us from the ambiguity which distinct words involve; on the contrary, tense forms are themselves often parts of distinct words, as am-*abo*, j'amier-*ai* (probably from *habeo*), scrib-am (*amo*), facturus (factum ire), etc.; only in using distinct words we aim at greater precision and require greater nicety.

The general principle on which futures are formed seems this: words that describe *nearness*, with or without *motion*;

what we are *thinking* of doing, what we are *becoming* (weordan, A. S., 'werden,' Ger.), what we *have* to do, what we *must* or *should* do, what we *like* to do, what we are *left* free to do—may all be used to express future time, and they are so used in one or more of the languages of Europe. He is *near* death; he is *about* to marry; he is *going* to travel; what are we *becoming*? *it means* to rain to-day; we *must* go; well, *let* us go; we *have* to go; we *shall* go to-morrow; he *will* set out to-day; are all future forms, expressing futurity with some added thought. When used as futures, the added thought is dropped and the idea of futurity alone remains.\*

'Shall' is the oldest English form of the future, and is English always used, except where it would be ambiguous. idioms.

The following are our idioms in *direct* sentences:—

'I shall:' 'thou wilt:' 'he will:' 'we shall:' 'ye will:' 'they will:' 'shall I?' 'shalt thou?' 'will he?' 'shall we?' 'shall you?' 'will they?' That is, 'shall' in the second and third persons might imply *constraint*. 'Will' as addressed to another is no strong assertion of volition, even if it assert it at all. 'Shalt thou' can imply no constraint and is simply future. 'Wilt thou' is ambiguous. 'Will he,' spoken of a third person is less ambiguous than 'shall,' as this last implies *constraint* or permission exercised by the person addressed.

If by some other word constraint is denied, 'shall' can be used of the third person, as:—

'Let all such as *shall* be religiously disposed,' etc.—COMMUNION SERVICE.

In *indirect* sentences our idiom is more complex:—

(1.) 'I tell you I *shall* be there.' (2.) 'You tell me you *shall* be there.' (3.) 'He hopes he *shall* be there.' (4.) 'I hope you *will* be there.' (5.) 'I will take care he *shall* have his share of

\* In the Romance languages the future is formed by means of *habeo*: thus—

Italian.	Provençal.	French.	Spanish.
ho (I have)	ai	ai	he
amar-ò	amar-ai	aimer-ai	amar-é
perder-ò	perder-ai	perdr-ai	perder-é
sentir-ò	sentir-ai	sentir-ai	sentir-é

See Rt. Hon. Sir G. C. Lewis' *Essay on the Romance Languages*, p. 196.

In all these cases the verb (*to have*) is used as a suffix. In the Spanish, Provençal, and Portuguese languages,

*have* is used as a distinct verb for future time. In the Maso-Gothic Gospels the verb *haban*, to have, is similarly used, John xii. 26; John vi. 6, 71.

So completely is the suffix a distinct word, that in some languages, the Portuguese for example, the suffix may be separated and an oblique case be inserted between it and the root: as *dar-lhe-hei*, i.e. *give him I will*. See Marsh's *Lectures*, p. 336, and Sir E. Head on *Shall* and *Will*, p. 91.



the prize.' (6.) 'I told him he *should* have it.' 'I believe he *will* live.' 'He himself fears he *shall* die.'

In (2) *shall* is used, because from the context unambiguous; 'will' would imply volition. So in (3). In (4) 'shall' would hint 'a threat,' and though 'will' is not free from ambiguity, it is not discourteous. In (5) 'shall' would be ambiguous, but the context frees it from discourtesy. 'I can of course affirm nothing of what he *will* have.' We say, however, 'I hope he *will*:' as 'shall' would in such a context be ambiguous. It will be seen from these examples that 'shall' is resumed in the second and third persons when the subject of the future verb is also the subject of the sentence—or when it is clear that the speaker is in the interest of the person spoken of. 'Shall' is then the simple future form, because unambiguous.

'If he *should* go,' 'whenever he shall come;' 'lest he *should* die.' In all these forms we use 'shall,' because all idea of constraint is excluded by the context. Only let the sentence be hypothetical or indefinite, and 'shall' is retained in all persons.

301. In Scripture 'shall' is a common form of the future, where if we were speaking of 'earthly things,' 'will' would be more suitable. It is applied to God, because every idea of constraint is by the nature of the case excluded; and it is applied to his purposes, to the operation of his laws, and the fulfilment of his truth, because a human 'will' is not in such cases the originating or controlling cause; thus, 'Thou shalt endure, and thy years shall not change:' 'The righteous *shall* hold on his way, and he that hath clean hands *shall* wax stronger and stronger.' Of course these 'shalls' are sometimes wrongly emphasized, and are liable to be mistaken. But they are less ambiguous than 'will' would be. They are to be read without emphasis, except when found in commands, or when representing verbs which imply obligation. They are simply future forms, intimating that the thing *will be*. Regular futures uninfluenced in form by human fears or courtesies or doubts, they may be called.

Archdeacon Hare, after Jacob Grimm, explains our rule as to the future on ethical grounds. 'When speaking in the first person we speak submissively, when speaking of another, we speak courteously,' Phil. Mus. ii. p. 219. Yet 'I shall' is often as pre-

sumptuous as 'I will : ' and 'you *shall* have it,' is as courteous as 'you will.' There is no doubt some truth in the explanation, but it is not all the truth. Certain forms seem preferred, sometimes, because they are submissive and courteous ; but oftener because they say most exactly just what we mean, and, under the conditions of the sentence, no more ; or if not, are least ambiguous.

302. Other meanings of 'shall' and 'will,' with the forms 'should' and 'would,' we must indicate.  
 Other meanings of shall, 'Will,' in the first person, expresses futurity and volition. 'Shall,' in the second and third persons, futurity, duty or threatening, constraint or promise. This is the rule in independent sentences.

'Will' is sometimes used to give a command in courteous terms, as, 'on receiving this letter *you will* at once'—

Both 'will' and 'shall' are used to express a result to which the mind has been coming, as an inference from facts, as, 'this *will be* the son of Auchinlech ;' i.e. facts are leading to that conclusion ; so 'shall' is used in some sentences. (See Sir E. W. Head, on Shall and Will, p. 26.)

Sometimes the idea and inclination in 'will' is dropped and the habitual action to which inclination leads is made the chief thought. 'He will (or would) spend hours together in their company.' This is a common Hebrew form.

'Would' and 'should' were both A. S. imperfect indicatives, as well as subjunctives ; and as the imperfect expresses incompleteness, both forms are used as softened modest expressions of opinion, or of an actual wish ; as, 'I *would* that : ' ' *would* God that,' i.e. if it might please God that, Deut. xxviii. 67, 1 Cor. iv. 8. 'I *should* think so,' i.e. but for my deference for your judgment, or the difficulties of the case : similarly, 'it *would* seem so.'

'Should' is used to express a future, dependent on a past tense, and when the event is under our control ; if not under our control, 'would' is used ; as, 'you promised it *should* be done,' 'you said it *would* rain.'

It expresses a supposition : 'if it should rain, I cannot come ;' or a duty : 'you *should* not go there : ' and has 'should have' as its past tense. In expressions like, 'it is strange that you *should* do it,' it is used as a modest statement, or as a supposition of an actual fact,

303. The persons of the verbs are but inadequately expressed in English : i. e. we use prefixes, and the verbs seldom undergo any change. The exceptions are in the second and the third person singular ; ' thou writ-est ; ' ' he writ-eth, or write-s ; ' in ' a-rt, ' ' i-s, ' ' wer-t, ' ' shal-t, ' ' wil-t, ' we have other forms, peculiar to these verbs. ' Est ' (A. S. *ast*, old Saxon ' *is*, ' Latin ' *as*, ' ' *es*, ' ' *is*, ' Greek *-εἰς*, *-ας*, *-ς*, Sanscrit, ' *si* '), may be a form of ' *σὺ*, ' ' thou, ' as ' *eth* ' (A. S. ' *ath*, ' old Saxon and Latin, ' *t* ') may be a form of ' the, ' an old pronoun of the third person : ' *s* ' is a later form.

304. In the fourteenth century there was a strong tendency to append the pronoun to the verb ; as ' *kep-i*, ' ' *can-i*, ' ' I keep, ' ' I can ' (Reliquiæ Antiquæ, quoted by Marsh) : ' *thenkestow*, ' ' *dostow* ' (Robert of Gloucester) : ' *Hwi nadistow*, ' why-not-hadst-thou (Piers Pl.). Perhaps these are examples of slurred pronunciation only ; but they show the tendency of speech, and probably give the origin of some analogous forms.

' *A-m*, ' ' *a-rt*, ' ' *i-s*, ' ' *a-re*, ' ' *wa-s*, ' ' *we-re*, ' are singular and instructive examples. ' *A-m* ' is probably a compound of ' *me* ' (mâ, Sanscrit, ' *me*, ' Latin, *ἐμέ*, Greek). The other forms are explained by a reference to the Saxon :—

*Indicative.*

Present	{ Singular	Ic eom, thu eart, he is.
	{ Plural	We, ge, hi, synd, or syndon.*
Past	{ Singular	Ic waes, thou ware, he waes.
	{ Plural	We, ge, hi, wæron.
Subjunctive		Ic, sy, etc. Pl. Syn.
Compare the Latin forms,		Su-m, e-s, e-st.
		Er-am, er-as, er-at.
Subjunctive		Si-m, si-s, si-t.

The ' *r* ' in *eart* and *wert* may be from Icelandic forms.

Our English subjunctive ' *be* ' is from a distinct verb ; singular, ' *beo*, ' ' *byst*, ' ' *byth* ; ' plural, ' *beoth* : ' and in subjunctive ' *beon*. '

305. For number we have now no distinction of form in verbs except for the second and third person singular : and for the defective and irregular verbs, *am*, *a-re*, *was*, *we-re*. The uniform ending in other persons is the same as for the first person singular.

\* Common in Old English.

In O. E. the plural ending was in 'en,' from the subjunctive form of the A. Saxon. In the Scotch dialect of the days of James I. it ended in 's,' as it does sometimes in Shakspeare. The A. S. indicative plural was in 'ath;' the subjunctive in 'on.' In some verbs the vowel of the singular was changed; as 'ic sang,' 'we sungon,' 'ic smat,' 'we smiton.' Hence we have the double forms, sang, sung, smote, and smitten.

Auxiliary and defective verbs. 306. Auxiliary and defective verbs claiming special attention, are the following:—

Be	Indicative, pres.	{ be: beest, best: beth, be:—beoth, bueth, beth, ben, be. am: art: is:—aren, arn, are.
	Two forms	
	Past	was: wast: was, wes: weren, weré, were, was.
	Imperative	be: beoth, beth, be.
	Subj. pres.	be: be: be: ben, be.
	„ past	weré, were: weron, weren, weré, were.
	Infinitive	buen, bue: ben, be.

Can,	(from cunnan, to know, to be able).
	Ind. pres. Can, con: canst: can, con:—connen, conné, conne, cæn.
	„ past { 1st. and 3rd. Couthé, coudé { All pers. Couthen, couden, couth, could { couthé, coudé, 2nd. Couthest, coudest, { couth, coud, cou[l]dst. { could.

The word expresses both power and possibility. (a). 'Cannot' is used to express both actual and moral impossibility. (b). In phrases like 'I can but try,' it means, 'I can do no more, and it is worth while to do that:' in 'I *cannot but* think so,' it means, 'I can do nothing else and must do that.'

Dare, Durst (dearan, dyrst) are forms of the same verb. 'Durst' is a past tense, but like several *past* forms (hang from hing, lust from list, mind from munan, ought from owe, should from shall, etc.) has a present as well as a past signification, and is of all persons. Dare is transitive, durst intransitive only.

Do.	Ind. pres. Do: dost: doth, does:—doon, don, doth, done.
	„ past. 1st and 3rd { Dudé, didé, did. { All pers. Duden, diden, Dudest, didest, { dudé, didé,   „ 2nd { didst. { did.

Inf. Doon, don, do. Part. I-doon, i-don, i-do, doon, done.

This verb is generally used emphatically, and governs the following verb in the infinitive. The verb in the phrase, 'that will do,' i. e. suffice, is from another A. S. root, 'dugon,' (Ic deah we dugon,) to profit or avail.

Go.	Ind. pres. Go: goest, gost: goeth, goth, goes:—goth, goon, gon, go.
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Ind. past, two forms { Wondé, wendé, went: wentest: went:—wenten,  
wenté, went.  
Yode, yede: yedest: yede, yode:—geden, yeden,  
yedé, yede.

Inf. Goon, gon, go, wendé, wend. Part. Igoon, i-gon: goon,  
gon, gan, gone.

Have. Ind. pres. Habbe, have: habest, havest, hast: haveth, hath.

Plural. Haveth, haven, han, have.

„ past. Haved, haddé, had: laddest, bedst: hevede, haddé,  
had. Plural. Hadden, haddé, had.

Subj. pres. Have: havon, have.

Inf. Habben, habbé, haven, han, have.

Participle imperf. Havande, having. Perf. I-had, had.

List. ('to be pleasant') only in 3rd Sing. The pronoun usually put  
before it is in the dat. case, and the subject is the sentence.  
The past tense is 'lust,' or 'lest.' The derived verb 'lust' is  
regular.

Make. Ind. pres. Make, makest, maiste, maketh, makith, makes:—  
make, maken, maké.

Ind. past. Maked, made, madest: maked, made:—made.

Inf. Maken, make. Past. imperf. Makand, making.  
Perf. I-maked, i-made.

May. Ind. pres. May: mayest, mayst: may:—may.

Past, 1st and 3rd. Mought, might, miht: { Pl. Moughten, might-  
2nd. Moughtest, mightest, { en, moughté, mighté,  
mihtest mought, might.

May and might express liberty and permission: 'He *may* go.'  
'I asked if he *might* go.'

'May,' when applied to *events*, expresses the possibility of their  
occurrence: 'It *may* rain.'

When placed before its subject, it expresses a wish: 'May it  
please your Majesty.'

Must. A strong form of may.

Ind. pres. Most, must. Pl. Mosten, musten, mosté, musté, must.

Mot. Used for may, might, must. Comp. Scotch, 'mun,' 'maun.'  
Sing. Mot, moot, mow:—Pl. moten, mooten, mown, mowe,  
moté, mow. (Ger. *mochte*),

Owe. Ought (A. S. *agan*, to owe).

The A. S. verb means primarily to keep, then to keep what is  
*due* to another, and so to owe it: 'The *ower* of heaven'  
(Bp. Hall). Then it means to declare as mine, to acknow-  
ledge, to own.\*

To express a past tense, we combine 'ought' with a perfect  
infinitive: 'He ought *to know* better;' 'He ought *to have*  
*known* better.'

\* The connexion between 'owe' and  
own is confessedly uncertain. Other

views may be seen in Latham and  
Head.





## ADVERBS.

307. *Adverbs* are words used to qualify verbs, or any other words that express an attribute ; i. e. adjectives, participles, adverbs, and apparently nouns, pronouns (when they call attention to qualities), and even prepositions. In all these cases, however, it is an attribute they qualify, either the chief verb of the sentence, or a secondary attribute expressed in some other part of speech—

(a) Verbs and nouns :—

‘Did men always think *clearly*, and were they *at the same time fully* masters of their language, there would be occasion for few rules.’—JAMIESON.

(b) Pronouns :—

‘I am *affectionately* yours.’—WILLIAM COWPER.

(c) Adjectives :—

‘How *greatly* humble, how *divinely* good.’—THOMSON.

(d) Participles :—

‘A man *greatly* beloved.’ ‘It is *twice* blessed.’—SHAKESPEARE.

(e) Adverbs :—

‘Our minds are here and there—below, above ;  
Nothing that’s mortal can *so* swiftly move.’—DENHAM.

(f) Prepositions :—

‘I am *entirely* with you.’  
‘*Far* from the world, O Lord, I flee!’

308. *Adverbs* may be classified on different principles : either according to their meaning, and logical connection, or according to their origin. We may with advantage adopt both principles.

## ADVERBS CLASSIFIED ACCORDING TO THEIR MEANING.

Adverbs express	{	1. Time.	(a.) A point of time (when), past, present, future, indefinite.—Once, now, soon, then, at any time, instantly, recently, presently.
			(b.) Duration of time (how long).—Always, ever, never, aye.
			(c.) Repetition of time (how often).—Often, weekly, once, twice, seldom.
			(d.) Relative to some other event (how soon, etc.).—Then, meanwhile, whenever, afterwards, before.

Adverbs express	2. Place.	(a.) Rest in a place (where).—Here, there, at, by, yonder, above, below, etc.
		(b.) Direction to a place (whither).—Hither, thither, inwards, aloft, down, etc.
		(c.) Direction from a place (whence).—Hence, thence, away, etc.
		Note, some of these express both rest and motion, as, over, under, through, below, beyond, near, etc.
	3. Degree.	(d.) Order; (where, whereabouts).—Firstly, lastly, etc.
		(a.) Degree without comparison.—How (i. e. in any degree), ever so.
		(b.) Abundance.—Much, too, very, greatly, wholly, quite, altogether, fourfold.
		(c.) Equality and efficiency.—Enough, equally, just, exactly.
	How much. How many.	(d.) Deficiency. — Little, less, hardly, but, partly, almost, well-nigh, etc.
		(a.) Manner from quality.—Well, ill, justly, etc.
	4. Manner.	(b.) Manner from mode (way in which).—Thus, nohow, anyhow, triflingly, namely.
		(c.) Manner from negation or assent.—No,* yes, no-wise, forsooth (i. e. for sooth, always used ironically in modern English, but seriously in Wycliffe, etc., for verily).
		(d.) Manner from doubt or uncertainty.—Perhaps, haply, possibly, may-be.
		(e.) Manner from cause and effect,—Therefore, wherefore, <sup>b</sup> etc.

There are, besides these, conjunctional or relative adverbs, which join sentences, and express also some circumstances of place, or time, or degree. Such are often the adverbs of cause, why, wherefore, and the relative forms, where, when, and the pronominal compounds, therein, wherewith, etc., than, so, as (when it answers to 'such,' and is connected with a verb), as :—

'The end why God hath ordained evil is that his grace may be glorified.'—GOODMAN.

'This is the place *where* the Great Charter was signed.'

'They have the right to come and go *when* they please.'—HOLROYD.

\* In O. E. 'n' is frequently prefixed to a number of verbs beginning with a vowel, or sometimes a consonant.

n'am, am not      n'adde, had not

n'is, or n'es, is not      n'ist, wist not

n'ere, were not      n'old, would not

n'll, will not      n'ot, wot not  
n'have, have not      n'ete, eat not

<sup>b</sup> Therefore, wherefore, are = for this, and for which: in O. E. 'for thi' and 'for why' are occasionally used in the same sense.

'You do take my life when you do take the means *whereby* I live.'—  
SHAKESPEARE.

'Where speech is indistinct, *so* is the mind.'

These are all adverbs, because they refer to the qualities expressed by verbs or adjectives in the sentences where they are found.

Adverbs, derived from interrogative pronouns, are sometimes called interrogative adverbs, and are used as such: 'Where,' 'when,' 'how,' 'why.'

309. Many adverbs in the above list, which express degree or quality, admit of comparison: adverbs of abundance, much, more; little, less: of quality, well, better; ill, worse, etc. These comparatives and superlatives are formed as in the case of adjectives. When the adverb ends in 'ly,' comparison is expressed by 'more' and 'most.' Milton, however, and Shakspeare constantly form these last by adding 'er' and 'est,' pronouncing the three syllabled words thus formed, as dissyllables:—

'Destroyers rightlier called the plagues of men.'—PARADISE LOST.

'O melancholy,

Who ever yet could sound thy bottom? find

The ooze,\* to show what coast thy sluggish crane (small craft)

Might earliest harbour in.'—CYMBELINE, iv. 2.

310. Adverbs that relate to time, place, manner, are generally connected with verbs or participles. Adverbs that relate to degree, with adjectives or adverbs; though these last sometimes describe the measure of actions or effects, as—

'I wept much.'—REV. v. 4.

'If he had felt *less*, he would have said *more*.'—FULLER.

311. ADVERBS CLASSIFIED ACCORDING TO THEIR ORIGIN are as follows:—

Classified as to their origin. 1. Some are originally monosyllabic Saxon words:—

Time—Now, oft, aye.

Place—In, out, up, neath, fore, hind (behind).

Quality—Ill, well.

\* i.e. Watery earth or earthy water, indicating land or bottom.

2. Others are derivatives, and may be classified according to the parts of speech whence they are taken, or according to the 'case.'

Some are formed from nouns : by case forms, as 'needs' ('he must needs go through Samaria'), 'whilom,' 'some-whiles : ' or by prefixes, 'ashore,' 'aboard,' 'betimes,' 'behind : ' or by affixes,—'wards,' signifying direction, as 'backwards,' 'sideways,'—'ly,' as 'godly.'

Some from pronouns : 'He-re,' 'the-re,' 'whe-re,' 'hi-ther,' 'thi-ther,' 'whi-ther,' 'he-nce,' 'the-nce,' 'whe-nce,' 'the-n,' 'whe-n,' 'thus,' 'why,' 'how,' 'whe-ther.'

Some from numeral adjectives : either cardinal, 'once,' 'twice,' etc. ; or ordinal, 'thirdly,' 'fourthly,' etc.

*Very many* from adjectives : by adding 'ly' to the root, as 'richly,' 'darkly : ' or 'ling,' 'darkling : ' or 'ways' ('wise'), signifying manner, 'always,' 'likewise.'

Some from participles : 'Lovingly,' 'learnedly,' and many more.

Some from prepositions : as 'besides,' 'betwixt,' from 'between,' 'out-side.'

Many of these, though called derivatives, are more properly inflexions, i.e. are cases of nouns or pronouns : Thus, needs, whiles, unawares, eftsoons (immediately, i.e. soon after), once, twice, thence, whence, by rights, betimes, Mondays (i.e. of a Monday), are genitive forms. Whilom, seldom, he-re, the-re, whe-re, are dative forms. Athwart, then, when, are accusatives ; so also, some think, are the apparent adjectives, in such phrases as, 'the sun shines bright : ' 'how sweet the moonlight sleeps upon this bank ! ' i.e. they are adjectives used in the accusative as adverbs. 'Why,' 'how,' 'thus,' 'so,' are ablative forms.

3. Many are compound words and phrases as, nevertheless, of course, forthwith, peradventure, all the more, etc.
- So in sentences like, 'Let me die the death of the righteous,' the last phrase defines the manner of the action, and is not properly the object of the verb : so when we say, 'He walks a mile.' 'It was written *a thousand years ago.*'
4. Many are apparently other parts of speech, from which they can be distinguished only by the sense.



## Nouns :—

'He comes home to (i.e. the) morrow.'

'He cares not a groat.'

## Pronouns :—

'He is somewhat arrogant.'—DRYDEN.

'What have I offended thee.'—(GEN. xx. 9.) Accusative of degree.

## Adjectives :—

'Drink *deep*, or taste not the Pierian spring.'—POPE.

'Sweet lord, you play me *false*.'—SHAKESPEARE.

'The whole conception is conveyed *clear and strong* to the mind.'—BLAIR.

'The steamer arrived *safe*, but late.'

'How *sweet* the moonlight sleeps upon this bank!'—SHAKESPEARE.

'The green trees whispered *soft and low*.'—LONGFELLOW.

'*I*ull many a gem of purest ray serene.'—GRAY.

## 'Participles' with adverbial force.

'Truth administered *scalding* hot will repel and not subdue.

'How *passing* sweet that state must be,  
Where they meet eternally!'

i.e. 'so hot as to scald:' 'how surpassing what is sweet!'

In such phrases as, 'the carriage came running along:' 'the church stood gleaming through the trees:' the participle expresses rather the quality of the subject than of the act, and the construction is similar to the use of the adjective, as explained in paragraph 312 c.

Prepositions and conjunctions are also used as adverbs.

'From going *to and fro* in the earth, and walking *up and down* in it.'

'They shall go *in and out*, and find pasture.'

'*Not at all* (really an adverbial phrase), or very gently.'—LOCKE.

Similarly even verbs are sometimes made into adverbs, as—

'*Smack* went the whip, and round went the wheels.'—COWPER.

'*Tramp, tramp*, across the land they speed,

*Splash, splash*, across the sea.'

These examples illustrate the saying of the old grammarians—

'Omnis pars orationis migrat in adverbium.'—'Adverbs can be made out of anything.'

On the other hand adverbs are occasionally used for other parts of speech, as—

'She could never *away* with me.'—SHAKESPEARE.

'*Down* with it.'

'I have heard that before *now*.'

'He has changed his opinion since *then*.'

'The *then* Bishop of London, Dr. Laud, attended on his Majesty.'—CLARENDON.

This last expression, though familiar to the classical student, is not elegant English.

This wide use of all parts of speech as adverbs, has led many writers to regard all phrases or combinations of words descriptive of the time or place or manner of an action as adverbial, thus :—

'He stood and gazed *while the house was burning* : ' Adverbial phrase of time.

'On the bare earth exposed he lies.'—DRYDEN. Of place.

'As the hart panteth after the waterbrooks so panteth my soul after thee, O God.'

'A bow drawn at a venture.' Of manner.

Adverbs, then, as to origin, are either primitive or derivative, simple or compound, other parts of speech used adverbially or entire phrases modifying the attributive words of the sentence.

312. The frequent recurrence of adjective forms as adverbs in English deserves more examination than it has received. It is owing to the following facts :—

Origin of  
the frequent  
use of adjective  
forms  
as adverbs.

a. In the classic languages the neuter adjective is used in the accusative adverbially, as it was in A. S.

b. In Anglo-Saxon, and hence in old English, the adverb was often formed from the adjective by adding 'e,' as seft, or soft, adjective ; and sefte or softe, adverb ; and as the 'e' was a frequent case termination, the two forms were often confounded : while for other reasons, also, the 'e' was dropped. This remark is true of the following. The adjective is really the nominative or accusative case ; the adverb the ablative.

Clæne, adverb, hence clæn, adjective, entire and entirely, as in the phrase 'clean gone.' A later meaning is 'pure' and 'purely ;' *clænlic, clænlice*, cleanly.

Fæst, fæste, fast, 'to stick fast.'

Heard, heardlic, are adjectives ; with 'e,' are adverbs.

'He rode hard.' 'Hardly' is also used, but with a different sense.

So *Hlud*, adjective, *hlydde*, adverb, 'loud : ' lang and lange, 'long.' *Læt* and *læte*, 'late : ' *lætlice* was also used, and has now (as in lately) a different sense.

*Riht*, *rihtlic*, are adjectives ; with 'e' adverbs : 'right' ('you did right'), and 'rightly ;' 'then do it rightly.'

*Sar*, *sar-e*, 'sore,' adjective and adverb. *Thic* and *thicce*, 'thick,' *thiclice*, 'thickly.' *Wid*, adjective, wide, adverb, 'wide.' *Yfel*, adjective, *yfele*, adverb : 'Evil or ill, evilly or illy.'

In 'ready,' which is both an adjective and an adverb, we have the adverbial termination used for both purposes. The Anglo-Saxon is *hradhe*. The Anglo-Saxon adjective 'hræd' is found only in the old English form '*rathe*.'

It will be noticed that these are old forms : and, as might be expected, the use of such forms in modern English is most common in poetry, where the antique is most welcome.

c. It may be added that in many cases the adjective form is intended to express rather the quality of the agent as seen in the act, or after the act, than the quality of the act itself. After verbs of being and seeming for instance, or their equivalents, the adjective is constantly used, as, 'he is very affectionate ;' 'it looks beautiful ;' 'it sounds grand ;' and so in some of the cases given above. 'He arrived late : ' 'How sweet it sleeps !' would have a very different meaning if adverbs were substituted for the adjective forms.

Such forms, therefore, are justified in some cases by *classic usage*, in many by the *etymology* of our language, and in others by the *sense*.

#### PREPOSITIONS.

313. Prepositions are words generally\* placed before other words (nouns, pronouns, adjectives, or verbs used as nouns) which they govern : they also generally express some relation between the words with which they are connected.

314. The principal relations which prepositions express are of

\* Sometimes they are placed at the end of a sentence, as 'Whom was it wanted by?' 'Withal' (O.E.) is

always so used, as is *tenus* in Latin, and *cum* in phrases like *mecum*.

**Relations expressed by them.** place, time, and causality in its widest sense (efficient, instrumental, final). Other relations are so diversified that they cannot be included in any general term.

The primary relations are those of *place*, with reference to rest, or motion, or both.

**Place.** Rest ; 'at,' 'by,' 'with,' 'in,' and 'out :'

Motion ; 'to' and 'from,' 'into' and 'out of,' 'up' and 'down,' etc.

Both ; as, 'amongst,' 'about,' 'near,' 'through,' 'between,' 'across,' 'athwart,' 'before,' 'behind,' 'above,' 'below,' 'abaft,' 'off,' 'beyond.'

The last set can be used with verbs of existence, or of motion indiscriminately : 'It is *beyond*.' 'He went beyond.'

**Time.** Relations of *time* are expressed either (1) by some of the foregoing prepositions, or (2) by others :

(1.) 'In,' 'at,' 'from,' 'to' ('from rosy morn to dewy eve'), 'before,' 'about,' etc.

(2.) 'Since,' 'till,' 'until,' 'during,' 'pending,' are used of time only.

This is the modern rule as to 'till,' but in old English and modern Scotch 'till' is used for 'unto' a place ; the Anglo-Saxon 'til' 'fit,' 'tending to an end,' seems the origin. 'Since' is sometimes now used logically for 'seeing that.' The Old-English form is 'sith,' 'sithan,' 'sithence.' It occurs in Ezek. xxxv. 6, in the authorized version of 1611. Both forms are used in Jeremiah. When the two are distinguished, sith means propter hoc, because of that ; since, post hoc, after that.

Prepositions originally descriptive of place (nearness, etc.) are also used to express the agent, the condition in or under which, the instrument and the reason or motive.

The agent, condition, and instrument are expressed by 'in,' 'through,' 'with : ' 'by' \* or by such phrases as, 'by means of,' 'by virtue of,' 'in the way of,' etc.

The purpose or motive (final cause) is expressed by 'from' as ('from love'), 'out of,' 'for ;' <sup>b</sup> and by the phrases, 'for the sake of,' 'for the purpose of,' etc.

\* 'He was slain by Lady Macbeth with her dagger, in cold-blood, and from ambition.' 'By our swords we

gained these lands, and with our swords we will maintain them.'

<sup>b</sup> 'For' is also used as a conjunction.

Other relations, expressed by prepositions, are very various. Other relations. Relation, generally, is expressed by 'about,' 'of,' 'concerning,' 'touching,' etc. : Relation of origin, material, quality, position, by 'of,' 'from,' 'after' :

Agreement or union ; by 'with,' 'within' (or in with, O. E.) : Separation or exclusion ; by 'without,' 'except,' 'but' : Inclination ; by, 'for,' 'on' (rely on), 'in' (believe in) : Aversion ; 'against,' 'from' : Substitution ; 'instead of,' etc.

Many prepositions are appended to verbs (without relational idea of their own) to give a new force to the verb. As, 'they laughed at him : 'his medical attendant despaired of his life.' These are really adverbs ; as is clear, if we express the verb passively, 'his life is despaired of ;' 'he was laughed at.'

315. In many languages the relation between words is expressed by case endings, but as case endings express several relations, prepositions come to be employed often with case endings, to express more definitely the relation intended. In modern English the case endings are nearly all lost, so that case endings and prepositions are not both used. The only apparent exception is in phrases like, 'it is the noblest castle of the duke's ;' but this phrase is elliptical. and means, 'the noblest castle of the duke's castles.'

In Old English, both cases and prepositions are often used, as they are in classic languages.

Classified according to their forms. 316. The prepositions of our language may be classified on another principle according to their forms.

(1.) Simple : 'at,' 'by,' 'for,' 'from,' 'in,' 'on,' 'of,' 'till,' 'to,' 'through,' 'up,' 'with.'

(2.) Derivatives, taken from other forms or words ; as, 'after,' 'over,' 'under,' 'since,' 'into,' 'upon,' 'underneath,' 'without,' 'notwithstanding.'

Or by prefixes, 'a-bout' (butan, around), 'a-bove,' 'a-cross,' 'a-gain-st,' 'a-long,' 'a-mid-st,' 'a-mong-st' (mengan, to mingle), 'a-round,' 'a-thwar-t ;' 'be-fore,' 'be-hind,' 'be-neath,' 'be-side,' 'be-tween' ('twain,'

meaning 'because.' 'For he maketh his sun to shine upon the evil and upon the good.' It is here true to its proper meaning ; i.e. it indicates the

end which a man puts before him. and then makes that the motive of his action.



in O. E. *atwayne*), 'be-twixt' (*be-twain-st*), 'but' (i.e. *be-utan*), 'beyond' (*by and yond*, a form of *gone*; or from 'yon' '*that place*' a form of the Ger. *jener*).

The additional 'st' is perhaps a superlative or an augmentative ending.

- (3.) Inflected forms of verbs, either participles or imperatives, 'except,' 'save,' 'concerning,' 'regarding,' 'touching,' 'during.'

'Except' and 'save' are sometimes used as conjunctions; as, 'except these remain in the ship;' 'save they to whom it is given.'

The first and second of these classes are of Saxon origin; the third of Latin origin.

'Sans' (O. E.) is French, and 'despite' is really a noun, like 'instead,' and generally has 'of' after it.

'Nigh,' 'near,' 'next,' and (in the opinion of some) 'like,' may be regarded in construction as prepositions or as adjectives with the preposition 'to' understood.

Adverbs and prepositions distinguished. 317. Many of these words are also adverbs. When prepositions, they are easily distinguished by the fact that they govern a case either expressed or implied.

#### CONJUNCTIONS.

318. A *conjunction* is a word used to join words in construction, or to connect sentences. Conjunctions differ from other connecting words, thus:—from prepositions in never governing a case: from relative pronouns, in joining independent propositions, and forming no part of either: from adverbs in this, that while adverbs may be moved to other parts of the sentence to which they belong, conjunctions cannot be moved without destroying the sense.

It has been said that conjunctions unite *sentences* or *propositions* only. This is their general character, and upon this definition some grammarians strongly insist (Latham, Morell, etc.). But it is better to add, 'and words in construction;' for in such expressions as, 'two and two make four,' 'the prince and the queen are a noble pair,' 'between thee and me,' it is difficult to treat each as two sentences. In every example the sense requires that the connected words be regarded as a single whole.

Still in most cases conjunctions couple propositions, even when they seem to couple only words. The primary use of conjunctions was, no doubt, to connect two or more sentences ; many of them, however, are now used to connect subordinate and principal clauses so as to give, not two distinct thoughts, but a single modified one.

319. Hence the convenient distinction of co-ordinate and subordinate conjunctions. Co-ordinate conjunctions unite co-ordinate statements, or join in construction co-ordinate words, as :—

‘God sustains the world : and he governs it.’

‘Towered cities please us then,

And the busy hum of men.’—*L’ALLEGRO*.

Subordinate conjunctions unite statements in such a way that the one modifies the meaning or application of the other, as :—

‘Men learn quickly when they are attentive.’

‘If it were done, when ’tis done, then it were well it were done quickly.’—*SHAKESPEARE*.

Co-ordinate how divided. 320. These are divided again into various classes :—

- |                              |   |   |
|------------------------------|---|---|
| Co-ordinate conjunctions are | { | a. Connective with affirmative statements—‘And,’ ‘also,’ ‘as well as,’ ‘both,’—‘and,’ ‘further,’ ‘likewise,’ ‘more-over,’ ‘not only’—‘but.’ |
|                              |   | b. Alternative.—‘Either’—‘or’ * }   |
|                              |   | c. Negative.—‘Neither’—‘nor’ }  |
|                              |   | d. Adversative.—‘But,’ ‘on the other hand,’ ‘only,’ ‘however,’ ‘notwithstanding,’ ‘still,’ ‘yet.’   |
|                              |   | e. Illative, implying a consequence, either logical or physical. }  |
- ‘otherwise,’ ‘else.’  
‘Therefore,’ ‘wherefore,’ ‘thereupon,’ ‘consequently,’ ‘accordingly,’ ‘Hence,’ ‘whence,’ ‘so,’ ‘then,’ ‘now,’ ‘because,’ ‘for.’

These distinctions may be illustrated thus :—

‘Hannibal invaded Italy, *and* was defeated by Fabius.’

‘You must study hard, *or* you cannot succeed.’

‘’Tis neither here *nor* there.’—*OTHELLO*.

\* ‘Or’ is sometimes a sub-alternative, and marks a merely verbal distinction, the same thing being described under other words, as ‘the triangle, or figure formed by three right lines, has its three angles equal

to two right angles. This is the *Sive* of the Latin, ‘Mars sive Mavors :’ *alias* is sometimes used in this sense in judicial proceedings. This distinction is important in Syntax.

## CONJUNCTIONS CLASSIFIED.

'Nothing extenuate,

*Nor* set down aught in malice.'—OTHELLO.

'He started for India, *but* stopped at the Cape.'

'The shadow of the earth in every position is round, *consequently* the earth is a globe.'

'She loves much, and *therefore* (I conclude) much has been forgiven her.'

321. Subordinate conjunctions are still more numerous and more complex.

Subordinate how divided. They are divided into those of time, place, degree, or manner, and causation, answering in a large degree to the division of adverbs.

Subordinate conjunctions refer	1. To time.	a. A point.—'As,' 'as soon as,' 'now that,' 'when,' 'before,' 'ere,' (sometimes 'or,' Dan. vi. 24, etc.) 'After.'
		b. Duration.—'As long as,' 'as,' 'until,' 'whilst.'
		c. Repetition.—'As oft as.'
		d. Relational.—'When,' 'whenever.'
	2. To place.	a. Rest in.—'Where,' 'there,' etc. 'Where I am, there ye may be also.'
		b. Motion to.—'Whither,' 'thither,' 'Whither I go, ye cannot come.'
		c. Motion from.—'Whence,' 'thence.' 'He returned whence he came.'
	3. To manner or degree.	a. Likeness.—'As,' 'as if,' 'how,' 'so.' 'When we cannot do as we wish, we must do as we can.'
		b. Equality.—'As,' 'as,' 'although.' 'As bold as a lion.'
		c. Excess or deficiency.—'Than,' 'not,' 'so as.' 'More honoured in the breach than the observance.'—HAMLET.
	4. To causation.	a. Effect or result.—'That,' 'so that,' 'and so.'
		b. Condition.—'If,' 'provided,' 'unless,' 'except,' 'in case,' 'as.'
		c. Result, independently of condition.—'Although,' 'however,' 'notwithstanding,' 'though,' 'yet,' 'for all.' John xxi. 11.
		d. Ground or reason.—'As,' 'because,' 'for,' 'forasmuch as,' 'inasmuch as,' 'whereas,' 'sith,' 'since,' 'seeing that' (in N. T. 'knowing that')
		e. Purpose.—'That,' 'in order that,' 'lest.'

These distinctions may be illustrated additionally thus :—

1. *As* to time.—He left the House, after the vote was taken.

He sat as long as he could, until the duke came.

He spoke as often as the rules of the House allowed.  
And whenever he spoke, the House cheered him.

4. Causative.—b. *Except* ye repent, ye shall all likewise perish.  
c. *However* disagreeable it may be, we must do our duty.  
d. The crop is heavy, *because* the land is good (*cause*).  
The land is good, *for* the crop is heavy (*logical reason*).  
The husbandman tills and manures the land, *because* he wishes for good crops (*motive*).  
e. Read, that you may weigh and consider.

322. Several of the words here given as conjunctions are used in old English as prepositions, and in that case are followed by 'that,' the demonstrative, standing for the rest of the sentence, as in Galatians ii. 12 :—

'Before that certain came from James, he did eat with the Gentiles.'

'After that I was turned, I repented.'—JER. xxxi. 19.

'Sith that I have told you.'—CHAUCER.

Without 'that' they are better regarded as conjunctions. 'If' and 'how' and some others are used similarly in old English, and admit a similar explanation, i. e. they have the force of independent words, and illustrate the principle of Tooke, that all conjunctions were originally either verbs or nouns.

Some other words, as 'like' and 'notwithstanding,' are now used as conjunctions, though not properly; a usage that originates in the employment of them in old English as prepositions with 'that,' 'as': thus—

'*Like* [*as*] a father pitieth his children, so the Lord pitieth them that fear him.'

'*Notwithstanding* [*that*] these follies are pretty well worn out of the minds of the wise and learned in the present age, multitudes of weak and ignorant persons are still slaves to them.'—SPECTATOR, No. 505.

If 'as' and 'that' are omitted, the use of 'like' and 'notwithstanding' as conjunctions is very questionable.

'Notwithstanding' is sometimes used after a noun or pronoun, as a nominative absolute :

—'I notwithstandinge.'—JOB xiii. BIBLE, 1551.

Here it has its etymological meaning.

Many words here given belong in different connections to other parts of speech.

'After,' for example, is an adjective ('the after part of the ship'), an adverb ('they that come after'), a preposition ('After me the

deluge,' METTERNICH), a conjunction ('he called two days after I left'). 'Then' (with its double form 'then' and 'than') is both a conjunction and an adverb: 'For,' a conjunction and preposition: 'Except,' a preposition and a conjunction. 'Save' and 'saving,' when they mean 'but,' or merely connect words, are not adverbs, as Johnson calls them, nor are they verbs, but conjunctions :—

'There was no stranger in the house, save we two.'—1 KINGS iii. 18.

'When all slept sound save *she*, who loved them both.'—

ROGERS, Italy, 108.

As conjunctions, they require the same case after them as before them. (See par. 521).

'But' is sometimes an adverb = 'only;' sometimes a preposition = 'except,' 'without;' and sometimes a conjunction, as :—

'Vice is a monster of so frightful mien,

As to be hated needs *but* to be seen, (an Adv.)

*But* seen too oft, familiar with her face, (Conj.)

We first endure, then pity, then embrace.'—POPE.

'Oh, who shall say what heroes feel,

When all *but* life and honour's lost.' (Prep.)—MOORE.

'None but the brave deserve the fair.'—DRYDEN.\*

323. Several of these conjunctions go in pairs, and may be called correlatives, as neither—nor: either—or: whether—or: if—then: for—because: now—therefore: both—and: as—so: so—as: though—yet or still, etc.

324. Regarded etymologically conjunctions are of three classes :—*simple*, 'and,' 'as,' 'but,' 'if,' 'or;' *Derived*, such as, 'n-or,' 'ei-ther,' 'n-ei-ther,' 'tha-n,' 'if,' 'even,' 'since,' 'seeing,' 'except;'

And *compound*, such as, 'n-ever the less,' 'mo-re ov-er,' 'whe-re-fore,' 'al-though' (thafian, to allow), 'howbeit' (in whatever way it be).

\* Horne Tooke suggests that this 'but' had a different origin. 'But' in the sense of 'besides' is from *Bot* (the root of *booty*, *bootless*); in the sense of 'except,' it is from *Be-utan*, to take out or abstract (ex-cept). The first 'but' is short, and the second long. It is certain that the A.S. had

two words: 'bot,' the conjunction, taking an indicative in the sense of 'but,' and a subjunctive in the sense of 'unless;'; and 'but' the preposition.—Rask's Anglo-Saxon Grammar, p. 131. See Richardson, and on the other side, Wedgwood: under 'But.'



## INTERJECTIONS.

**325.** An interjection is a word or cry that expresses any strong or sudden wish or emotion of the mind.  
 Interjections defined. It scarcely comes within the range of articulate language, and has no government or connection with other parts of the sentence.

Classified. Interjections may express, by way of exclamation, an emotion of—

Joy—as, Hurrah !	Desire for the presence of
Sorrow or pain—Oh ! Hoo !	another—Ho ! Hollo !
Approval—Bravo !	Attention—Hist !
Aversion or contempt—Pugh !	Discovery—Oho ! Ay, ay !
Faugh ! Fie !	Weariness—Heigh ho !
Curiosity—Eh ? Ha ?	Surprise—Ah ! Oh !
	etc.

**326.** Significant words, uttered independently, after the manner of interjections, ought to be referred to their proper classes, and explained elliptically, as Order ! Adieu ! ('To God ' I commend you). Good-b'ye (God, or Good be near you). Strange !

'On ! Stanley, on !

Were the last words of Marmion.'—SCOTT.

Though interjections do not themselves govern cases, they may be closely connected with words that do, or they may be used as nouns, as :—

'If you deny me, *fi* upon your law.'—SHAKESPEARE.

'Alas for us !'

'Woe is me, Alhama !'—BYRON. (i. e. to me.)

O or Oh, it may be added, is often prefixed to a noun, as a sign of the vocative case.

'Oh happiness ! our being's end and aim !'—POPE.

'O pride of Greece ! Ulysses, stay !'

**327.** Horne Tooke bestowed great pains on the particles of our language ; and tried to show that they are all derived from verbs or nouns ; 'if, from 'give ;' 'unless' from 'on-lesan,' to dismiss, etc. His conjectures are often ingenious and plausible. But the whole subject needs re-investigation. The results however are not likely, as words are in such frequent and idiomatic use, to be of much practical value.

## CHAPTER VII.

## SYNTAX.

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## RULES OF SYNTAX.

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"The English have ever been as indocile in acknowledging rules of criticism, even those which determine the most ordinary questions of grammar, as the Italian and French have been voluntarily obedient."

—HALLAM.

"The following are the five fundamental laws of syntax :—

1. The verb must agree with its subject in number and person.
  2. Active verbs and prepositions take nouns or something equivalent to nouns after them, as their object.
  3. Every adjective or word used as an adjective qualifies some noun expressed or understood, or otherwise distinguishes it.
  4. Adverbs modify the meaning of any words, which convey the idea of an action or attribute and not the idea of existence.
  5. Copulative and disjunctive particles unite together notions or assertions, which hold the same relation to any given sentence."
- J. D. MORELL. (See par. 571, 572.)

328. SYNTAX treats of words as arranged in sentences, their relation and concord.

#### THE STRUCTURE OF SENTENCES.

329. A sentence is the expression of a thought in words. In every such expression there is a thing of which we think; and there is a quality we assert of it. The thing thought of is called in a sentence, the subject: the assertion made of it, is called the predicate: as, Men (subject) reason (predicate). Every sentence, however complex, is really divisible into these two parts.

The relation of words to each other in a sentence is expressed by position, by inflection, and by connecting words.

While *grammar* regards sentences as made up of two parts, logic reckons three: the subject, the predicate, and the copula which unites the other two. In grammar the copula is always included in the predicate. The *grammatical* subject moreover is the nominative simply, the logical subject includes all its adjuncts. The grammatical predicate is the verb, the logical predicate is the entire assertion. So far the nomenclature of the two sciences differs.

330. It may be convenient here to note, that '*is*,' the logical Meaning of copula of a sentence, is really a word of most extensive meaning. Sometimes it expresses existence (as 'God is'), and then it is the predicate of the sentence. Sometimes it expresses resemblance, as when we say, 'Society is a pyramid:' or causation, as 'Intemperance is the death of thou-

sands : ' or comprehension of any kind : that is, whenever the predicate of a proposition describes the genus, or the difference, the property or the accident of the subject. This peculiarity of the word is important in logic : it is noted here, only to impress upon the reader that in grammar 'is' is either itself a predicate or part of the predicate, and has no peculiar independent force.

331. Sentences are simple, complex, and compound. A simple sentence contains one subject or nominative, and one finite verb or predicate : as, 'Time flies.'

A complex sentence contains one principal subject, and one principal predicate, with one finite verb or more dependent on the principal sentence : as—

'The labour *we* delight in physics pain.'—MACBETH.

'When men cannot do *what they wish*, they must do *what they can*.'

A compound sentence contains two or more simple or complex sentences : as—

'Retail geniuses are nothing worth : go to the wholesale dealers, if you wish knowledge.'—EMMORY.

When the predicate is a transitive verb, it requires some word or words to complete the sense : as—

'Reward sweetens toil.'

The added word, or words, grammarians call the *object* of the verb ; or the completion or complement of the predicate.

In these explanations two sets of phrases have been used : subject and nominative ; predicate and verb ; complement of predicate and object. These double phrases are purposely used. They suggest the connexion between grammar and logic ; between the process of speech and of thought ; and the careful attention of the reader is directed to them.

The connexion between these three kinds of sentences may be illustrated by an example.

'Tyrrell shot Rufus.'—A simple sentence.

'Tyrrell [who is thought to have had some grudge against Rufus] shot him [while hunting].'

'Tyrrell shot Rufus : the king was found in the forest where he had fallen ; and Tyrrell escaped to France.'



## i. THE SIMPLE SENTENCE.—(a) The Subject.

332. In a simple sentence the subject may be either simple or The simple enlarged. If simple, it may consist of a noun, a subject. pronoun, an adjective used as a noun, a common infinitive, or an infinitive in 'ing : ' as—

'*Procrastination* is the thief of time.'—YOUNG.

'*He* taught us how to live, and how to die.'—TICKELL (Of Addison).

'*The just* shall live by faith.'—ROM. i. 17.

'*To suppress* the truth may be a duty to others; never *to utter* a falsehood is a duty to ourselves.'—HARE.

'*Doing* his duty is the delight of a good man.'

Nouns with single limiting adjectives may be regarded as simple subjects : as—

'*A man's* a man—for a' that.'

'*Extreme care* to avoid censure never answers its purpose. There is no escape from cavil.'—BRIDGES.

Even if there are two or three words, expressive of one thought, the subject may still be regarded as simple : as—

'*Too little* self-confidence begets the forms of vanity.'—FORSTER'S LIFE OF GOLDSMITH.

Sentences also may be nominatives ; but in such cases, the sentences cease to be simple.

The simple subject may be placed after the verb ; and then 'it,' or 'this,' or 'there,' is placed before it in apposition to the subject : as—

'It is excellent

[*To have a giant's strength* ;] but it is tyrannous

[*To use it like a giant.*]'—MEASURE FOR MEASURE.

'And there was *mounting* in hot haste.'—BYRON.

333. An enlarged subject in a simple sentence may be formed of any words that can be used to modify a noun, The enlarged subject. provided they do not make a distinct sentence. These may be nouns in apposition (a), an infinitive (b), an adjective (c), or a participle (d), a possessive case (e), and prepositional (f), or adverbial phrases (g) ; or any combination of these (h) : as—

a. 'Paul *the apostle* wrote the Epistle to the Romans.'

b. 'The best course—to *treat him kindly*—occurred to none.'

- c. '*Habitual* giving is a Christian duty.'
- d. 'The king *feeling* desirous of protecting himself, gave up the minister into their hands.'
- e. '*Baxter's* cheerfulness was one of his virtues.'
- f. 'Ten of the twelve apostles sealed their testimony with their blood.'  
 'The thirst for fame is an infirmity of noble minds.'  
 'The method of obtaining silver from lead is very ingenious.'  
 'Pensiveness without mind is dulness.'  
 'He with his principal officers, was taken.'—ROBERTSON.
- g. 'The cathedral there is still unfinished.'
- h. 'Underneath day's azure eyes, Ocean's nursing Venice lies.'

## (b.) The Predicate.

334. The predicate of a sentence asserts of the subject, what The predi- it is, what it does, or what is done to it: and the verb cate. is accordingly neuter or intransitive, active and transitive, or passive.

A simple predicate can be varied only by separating the finite verb into the copula and some other part of speech: a noun (1), an adjective (2), or a prepositional phrase or adverb (3): as—

(1) 'And the earth *was* all rest and the air *was* all love.'—SHELLEY.

(2) 'Thou art *alive* still while thy book doth live,  
 And we have wits to read, and praise to give.'—JONSON (on Shakespeare).

(3) 'They are all *under the sod*.'

'Tis neither *here nor there*.'—OTHELLO.

'He that complies against his will

Is of his own opinion still.'—HUDIBRAS.

All negatives and compound expressions conveying a single thought may be regarded as simple predicates.

## (c.) The completion of the Predicate.

335. When a verb is transitive, the predicate is completed by The com- adding the object. In the case of most verbs the pletion of the predi- object is single, but some require a double object to cate. complete the sense.

Single objects. The single object of a transitive verb may be a noun, a pronoun, an adjective used as a noun, or an infinitive in either of its forms: as—

'Who steals *my purse*, steals *trash*.'—SHAKESPEARE.

'*Him*, the almighty power,

Hurled headlong flaming from th' ethereal sky.'—MILTON.

'An infidel can never be a great man. His views and affections take in only *the visible*; and are always low and contracted.'

'Learn *to labour* and *to wait*.'

'Many preachers make me *think* a great deal of them, but this one teaches me *to think* little of myself.'—LOUIS XIV. (of Massillon.)

'He prefers *walking* to *riding*.'

336. These *objects* of transitive verbs, being equivalent to The enlarged nouns, may be enlarged, like the *subjects* of sentences, object. by the addition of nouns in apposition, of adjectives or participles, of possessive cases, of adverbs and prepositional phrases.

A sentence also may be the object of a verb, but in that case the whole sentence is complex and not *simple*.

337. Some verbs require a second object to complete the The indirect predicate : called the *indirect* object of the verb. object.

This indirect object may be a noun alone, or a noun with a preposition ('for' or 'to'), or with a conjunction ('as'), an adjective or a participle, or an infinitive : as—

'They made Cromwell *Protector* : and he named his son *as his heir*.'

'The jury found him *guilty*.'

'The people counted him *for a prophet*.'

'Tell him *to wait*.'

'I saw him *go*.'

'It shall grind him *to powder*.'

Verbs with this government are generally verbs of *making*, appointing, pronouncing, etc.; and the indirect object is sometimes called from the first-named, the *factitive* object.

The indirect object may be governed by a preposition : as—

'Burke accused Hastings *of* high crimes and misdemeanours.'

This is called the *genitive* object.

'I have given *him* every indulgence.'

'Mr. Vernon bequeathed his pictures *to* the nation.'

This is called the *dative* object.

338. Some intransitive verbs take an indirect object only.

'At Rome it was deemed a crime to *despair of* the republic.'

'Of Heaven he *spoke*, from Heaven he came.'

These indirect objects are by some regarded as direct objects, governed by the transitive verbs—'to despair of,' 'to speak of,' etc. : and in some respects this view is more just than the other. (See par. 408.)

339. Neuter verbs and passive verbs of the factitive class are followed by a completion of the predicate in the nominative.

'On the death of Harold, William became *king*.'

'After a long trial his invention was pronounced *the better* of the two.'

Verbs which imply measure or weight are followed by an object in the accusative : as—

'The lake of Gennesaret measures *eight miles across*.'

'The fish he caught weighs *nine pounds*.'

Of course these indirect objects of the verb, consisting as they do of nouns or the equivalents of nouns, may be enlarged in the same way as the nominative.

#### (d). The Extension of the Predicate.

340. The predicate of a sentence may not only be varied and completed : it may be *extended*. For this purpose, we use either the simple adverb or an adverbial phrase, or compound adverb as it has been called. Both forms are used to express *time, place, manner, and causation*.

The simple adverb—

'He suffered *long* and died *heroically*.'

The adverbial phrase has the following forms. It appears--  
As a noun, or a noun phrase :—

'He rode *three miles*, and then returned.'

'*Nine times the space* that measures day and night

To mortal men, he fell.'—MILTON.

As a participle, or a participial phrase : as—

'He died *shouting victory*.'

'*He excepted*, all were saved.'

'And on he moves to meet his latter end,

*Angels around befriending virtue's friend*.'—GOLDSMITH.

The last two are examples of the nominative absolute ; a kind of participial phrase that modifies the predicate or assertion of the sentence.

As an adjective used adverbially :—

'*Uneasy* lies the head that wears a crown.'—HENRY IV.

As a prepositional phrase :—

'Newton was born *at Woolsthorpe*.' (place)

'His first prism was *of glass*.' (material)

'And he used it *for* analyzing light.' (purpose)

'You rise *betimes*.' (time)

'He speaks *with* great rapidity, but *with* great clearness.' (manner)

Or in any combinations of these forms :—

'In that sudden strange transition, (time)

By what new and finer sense, (manner)

Can she grasp the mighty vision,

And receive its influence ?'—CONDER.

'*Sometimes* wit lieth *in* a pat allusion to a known story, sometimes it playeth *in* words or phrases; *taking* advantage from the ambiguity of their sense, or the affinity of their sound.'—BARROW.

Language classified. 341. All language, therefore, as used in simple sentences, may be classified thus :—

Names descriptive of things or acts.	<div> <div> Nouns; pronouns.  Adjectives, used as nouns.  Infinitive moods.  (And in complex sentences, complete sentences.) </div> </div>	Forming — The subject and object of a sentence.
Words qualifying names descriptive of things or acts. (Attributes of the noun.)	<div> <div> Noun or Infinitive in apposition.  Adjectives.  Possessive cases.  Prepositional phrases, or adverbs.  Participles. </div> </div>	Enlargement of the subject or object of a sentence.
Words asserting acts or qualities.	The verb.	The predicate.
Words qualifying asserting words. (Attributes of the verb.)	<div> <div> Adverbs of time, place, manner, etc.  Nouns used adverbially.  Participial phrases.  Preposition with cases. </div> </div>	Enlargement of the predicate.

342. It will be noticed that participles, prepositional phrases, and adjectives, are used to qualify the *subject*, or the *object* of a sentence, or to extend the *predicate*. They qualify the subject



when they describe the thing of which we are speaking ; and they qualify the predicate when they modify or define the *act* expressed by the verb. Sometimes it is uncertain whether it is the subject or the predicate that is qualified by the added words : as—

‘She looks *beautiful*.’

‘And then came winter clothed all in frieze,  
*Chattering* his teeth for cold.’

## ii. THE COMPLEX SENTENCE.

343. A complex sentence is made up of one principal subject and predicate, and contains *two* or more finite verbs. Complex sentence. The part that contains the principal subject and predicate is called the principal sentence ; the rest, the subordinate sentence, or sentences.

Subordinate sentences are of three kinds : the noun sentence, the adjective sentence, and the adverbial sentence.

344. The noun sentence is one that occupies the place, and follows the construction of a noun. It may, therefore, be either the subject of the principal sentence, or the object that completes the predicate ;

The subject :—

‘That [a historian should not record trifles], is perfectly true.’—MACAULAY.

‘The fact [that we are ourselves sinful], should make us ready to forgive.’

‘It is not known [where Moses was buried].’

The object, direct or indirect :—

‘She knew [that his heart was darkened with her shadow].’—BYRON.

‘I was taught in my youth [that to know how to wait is one secret of success].’

Most noun sentences begin, it will be seen, with ‘*that*,’ though sometimes it is omitted : as—

‘Little did I dream that [I should live to see such a disaster fallen upon her in a nation of gallant men]. I thought [ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult]. But the age of chivalry is gone.’—BURKE.

After negative verbs, ‘*but that*’ is sometimes used.

When the noun sentence is a direct quotation, or is preceded by the interrogative pronoun, no connecting particle is required :

'Buffon used to say, "Genius is patience:" "Genius is common sense intensified," is another definition.'

'I know not who you are, or what you want.'

'Whence he came and how he achieved his success are profound mysteries.'

345. An *adjective* sentence is one that occupies the place, and follows the construction of an adjective. It may therefore be attached to any part of a sentence where an adjective is admissible—

To the subject or to the single object of the verb :—

'To me the meanest flower *that blows* can give  
Thoughts *that do often lie too deep for tears*.'—WORDSWORTH.

To the second of two objects :—

'But grant me still a friend in my retreat,  
*Whom I may whisper*—solitude is sweet.'—COWPER.

The words that connect the adjective sentence with the principal sentence are either relatives, or words equivalent to relatives, 'when,' 'why,' 'how,' etc. : as—

'I know a bank *whercon* the wild thyme grows.'—MID. N. DREAM.

When the relative is in the accusative case, it may be omitted without any confusion of sense :—

'The message *you gave me*, I have told him.'

'Our doubts are traitors,  
And make us lose the good *we oft might win*.'—MEAS. FOR MEASURE.

Sometimes, in poetry and in colloquial prose, the relative, when a nominative, is omitted : as—

'Tis distance *lends* enchantment to the view,  
And robes the mountain in its azure hue.'—CAMPBELL.

'Tis he *leads* the opposition, not Bentinck.'

346. An *adverbial* sentence is one that takes the place and follows the construction of an adverb ; and like the adverb it describes place, time, manner, or causation. It generally qualifies the predicate.

Place : ' *Where'er we seek thee*, thou art found,  
And every place is hallow'd ground.'

'*Their ashes flew,*

No marble tells us *whither*.'—COWPER.

Time: 'When I said I should die a bachelor, I did not think I should live *till I were married*.'—MUCH ADO ABOUT NOTHING.

Sometimes these adverbial forms are abbreviated, either by omitting the verb, or by changing the verb into a participle: as—

'*When young* he learnt Hebrew, and tho' he afterwards forgot it all, *he died repeating* the 23rd Psalm.'

Manner: 'Such sights as youthful poets dream,

On summer eves by haunted stream.'—MILTON.

Causation: reason, condition, purpose, etc.:

'I weep the more, *because I weep in rain*.'—GRAY.

'In due season we shall reap, *if we faint not*.'

'Ask and ye shall receive, *that your joy may be full*,'  
etc.

See the Table of Adverbs in paragraph 308.

### iii. THE COMPOUND SENTENCE.

347. A compound sentence, is one that contains two or more principal and co-ordinate assertions. Such sentences may be divided into four classes:—

(1.) Those that are copulative, whether affirmative or negative: as—

'Man proposes and God disposes.'—THOMAS À KEMPIS.

'Neither did this man sin, nor his parents.' (Negative)

'He not only silenced him; he convinced him.' (Affirmative)

(2.) Those that are alternative (sometimes called disjunctive): offering for acceptance one of two things: as—

'Either these books add to the Koran, or they merely repeat it. In the one case they are blasphemous, in the other futile.'—OMAR.

'We put new wine into new bottles, else the bottles perish.'

(3.) Those that are adversative; where the second clause narrows the first (a), or presents a contrast to it (b), or (more rarely) wholly denies it (c): as—

(a.) 'Here is an excellent picture, but that it wanted one thing.'—HOLLAND'S PLINIE.

(b.) 'Give every man thy ear, but few thy voice;

Take each man's censure (opinion), but reserve thy judgment.'

HAMLET.

(c.) 'A man is justified not by works, *but by faith.*'

'Not the rich are happy, *but the good.*'

(4.) Those that are causative ; where the one sentence gives the logical reason or cause ; and the other the inference or result : as—

'Christianity is not only reverence ; it is love : therefore it busies itself not only with the worship of the highest, but with the lifting up of the lowly.'

'*Because* she loves much, therefore, (I conclude) much has been forgiven her.'—Logical conclusion from premises.

'*Because* much has been forgiven her, therefore, she loves much.'—Consequence from fact.

The connective particles proper to express the relation between co-ordinate sentences may be seen in paragraphs 320, 321.

348. Sometimes a compound sentence is put in a contracted form : one subject (a) has two or more predicates, or sentences. one predicate has two or more subjects (b) ; two or more objects (c), or two or more extensions of the predicate (d) ; and sometimes connecting particles are omitted (e) : as—

(a.) 'With ravished ears,  
The monarch hears,  
Assumes the god,  
Affects to nod,  
And seems to shake the spheres.'—DRYDEN.

(b.) 'Not a drum was heard, not a funeral note.'—C. WOLFE.

'Woe came with war and want with woe.'—SCOTT.

(c.) 'Cromwell placed England at the head of the Protestant interest, and in the first rank of Christian powers.'—MACAULAY.

(d.) 'He taught every nation to value her friendship, and to dread her enmity.'—MACAULAY.

(e.) 'I stood by her cradle : I followed her hearse.'—GRATTAN (Of Irish Liberty).

'Reading makes a full man ; speaking, a ready man ; writing, a correct man.'—BACON.

'Last noon beheld them full of lusty life,  
Last even, in beauty's circle proudly gay,  
The midnight brought the signal sound of strife,  
The morn, the marshalling in arms ; the day,  
Battle's magnificently stern array.'

CHILDE HAROLD'S PILGRIMAGE.

In this last example, it will be seen, there is a remarkable omission of predicates.

Sentences so constructed are generally distinguished by *force*.

349. The following examples will illustrate the analysis given Examples. in the preceding pages.

SIMPLE AND COMPLEX SENTENCE.

	Subject.	Predicate.
Simple sentence.	Labour	is abused.
Extension of subject and predicate.	Manual labour, itself a duty,	is often abused by excess.
Complex sentence with several enlargements.	Manual labour, itself a duty, and designed as a pleasure,	is often abused by terrible excess, till it becomes a curse.

COMPLEX AND COMPOUND SENTENCES.

	Subject.	Predicate.
Compound sentence.	The amphitheatre	was contemplated with awe:
	and enthusiasm	broke forth.
Enlargement of subject and extension of predicate.	Reduced to its naked majesty the Flavian amphitheatre	was contemplated with awe, by the barbarians of the north:
Enlargement of subject and extension of predicate in manner, time, and place.	and their rude enthusiasm	{ broke forth in a solemn proverbial expression, which is recorded in the eighth century, in the fragments of the venerable Bede: 'As long as the Coliseum stands Rome shall stand.'—GIBBON, ch. 71.

350. The simple sentence, 'On a throne sat Satan,' Milton enlarges and expands thus:—

'High on a throne of royal state, which far  
 Outshone the wealth of Ormus and of Ind,  
 Or where the gorgeous East with richest hand  
 Showers on their kings barbaric pearl and gold,  
 Satan exalted sat, by merit raised  
 To that bad eminence.'



The following are simple, complex, and compound sentences :  
the style as terse as prose :—

‘He now prepar’d  
To speak ; whereat their troubled ranks they bend  
From wing to wing, and half enclose him round  
With all his peers ; attention held them mute.  
Thrice he assayed ; and thrice, in spite of scorn,  
Tears such as angels weep burst forth. At last,  
Words interwoven with sighs found out their way.’

351. In analyzing single sentences, we adopt the same order Method of as a writer adopts in making them. We select first analysis. the subject of the sentence or nominative of the verb ; arranging under it any enlargements which the sentence contains. We then select the predicate or finite verb. If it is a transitive verb, we put under it its object or complement, and arrange under that object any enlargement which the sentence contains. And finally we mark any circumstances of time, place, or manner, which qualify the verb, and set them down as extensions of the predicate.

In analyzing a complex sentence, we mark the principal subject and predicate, and arrange under each the *subordinate* sentences which modify or enlarge them.

If the sentence is compound we analyze it in simple sentences, and then mark whether the co-ordinate sentences are copulative, alternative, adversative, or causative.

It is not so much of course for analyzing sentences as for composing them that these hints are important. This analysis is of value chiefly because it enables us the more readily to combine and express our thoughts.

The connection between these processes and composition will be noticed hereafter ; our immediate business is with syntax.

### PARSING.

352. It may be convenient to indicate here the various methods of parsing in use in grammar.

To parse is to take the various parts of a sentence by themselves and explain them. Parsing involves analysis ; Parsing. and has different meanings, as we apply it to words or to entire sentences.

353. The simplest mode of parsing is to take the different words of a sentence and refer them to their parts of speech, stating merely what they qualify or govern :  
First method.  
e. g.—

‘When a writer reasons, we look only for perspicuity; when he describes, we expect embellishment; when he relates, we desire plainness and simplicity.’—BLAIR.

‘When,’ an adverb of time, qualifying ‘reasons’;	‘look,’ an active intransitive verb;
‘a,’ an article or indefinite adj.;	‘only,’ an adverb qualifying the verb;
‘writer,’ a common noun, nom. to—	‘for,’ a prep. governing perspicuity,
‘reasons,’ an active intrans. verb;	or ‘look-for,’ an active transitive verb, etc.
‘we,’ a pronoun, 1st per. nom. to—	

This is the first and simplest mode of parsing. It classifies words, and adds just enough of syntax to show that it is a sentence we are parsing, and not a collection of unconnected forms.

354. The second method of parsing is to add to this classification of words an analysis and explanation of them according to their ‘*accidence*,’ and to give besides the common rules of syntax : e. g.—  
Second method.

‘Pope, finding little advantage from external help, resolved thenceforward to direct himself; and at twelve formed a plan of study which he completed with little other incitement than the desire of excellence.’—JOHNSON.

‘Pope,’ a proper name, nom. to ‘resolved,’ with which it agrees in number and person;	‘little,’ an adj. in the pos. degree (compar. ‘less,’ superl. ‘least’), agreeing with
‘finding,’ an incomplete participle, sing. nom., agreeing with ‘Pope’;	‘advantage,’ a com. noun, sing. numb., obj. case, governed by
past tense ‘found’; past part. ‘found’;	‘finding’; etc.

355. Or we may carry this system of parsing still further, and give all the particulars of every word, appending to each a complete history of the form : e. g.—  
Third method;

‘It is an ancient mariner,  
And he stoppeth one of three,  
By thy long grey beard and glittering eye,  
Now wherefore stopp’st thou me?’—COLERIDGE.

- 'It,' the nom. sing. neuter of 'he,' and originally a dem. pronoun. 'He' meant that person; and 'hit' that thing. The 'h' is lost in modern English. The -t is a neuter form, found also in *wha-t*, and in Latin in *illu-d*. 'It' is here the nom. to 'is,' and answers to 'ancient mariner' which may be regarded as in apposition to it;
- 'is,' the 3rd pers. sing. of the irregular, or rather the defective verb 'to be'; a verb found with similar forms in classic languages, in Gothic and in Sanscrit. Here it agrees with its nom. 'it,' or with the noun in apposition;
- 'an,' an indeclinable indef. adjec., commonly called an 'article.' It is originally from the numeral 'one,' as is clear from the A. S., Scotch, and French forms. It agrees with 'mariner,' and takes the full form 'an' because of the vowel;
- 'ancient,' an adj., pos. degree, and agreeing with mariner. It is derived from the Latin 'ante,' through the French 'ancien.' The 't' is an equivalent of the French nasal sound. A word of the same form ('my ancient') is found in old English, as equivalent to '*ensign*' or standard bearer, derived from the French '*enseigne*,' and ultimately from the Latin, '*insignia*,' the military standard;
- 'mariner,' a noun in the nom. case, after the verb 'is'; the verb 'to be,' with several others, taking the same case after it as before it. From the root 'm-r,' found in Latin, and in A. S.
- 'mere,' 'marish,' 'marsh.' The 'n' is an adj. form, common to many words; and the termination 'er,' originally a sign of the masc. gender, now generally indicates an 'agent';
- 'stoppeth,' the 3rd pers. sing. pres. indic. of the verb 'to stop,' with regular weak past tense (stopped), and regular complete participle: from an A. S. root. The 'p' is doubled, as an orthographical expedient, to indicate the shortness of the vowel: 'eth' is now called a poetic and archaic form, though it is the ordinary A. S. ending, 'stops,' the common inflexion, being a later form;
- 'eye,' a noun sing. and obj., connected by 'and' with beard. The modern plural ('eyes') is regular; the old plural was 'eyen,' as the Scotch is 'een.' The 'y' in this word, as in many others, represents originally a 'g' (compare egg, 'eggery = eyry'), as in A. S. 'eage,' Ger. 'auge,' Lat. 'oc.' The diminutives are eye-l-et, oug-il, oc-ulus;
- 'wherefore,' a conjunction, used adverbially: 'e' is added through a false analogy, as the whole word equals 'for what reason' (wher-for). 'Where' is properly a fem. dat. sing. of hwa, who. All the cases of this relative are found in English, though with different senses: who-se, who-m, whe-re, whe-n, wh-y. 'Wh,' the 'qu' of the Latin and the strong breathing of the Greek, has been called the interrogative or indefinite combination.

356. In these three examples we have busied ourselves only with the words, their forms, and their syntactic connexion. The analysis is *grammatical* only. In the following, the fourth method of parsing, we combine with these processes the analysis of the sentence as a whole, in its *logical* connexion; that is, as an expression of thought. Whatever plan be adopted in carrying out the details of this method, such an analysis is of the utmost importance. Without it grammar is either merely the science that names our tools, or a classification of forms according to the rules of accident or of syntax, or at most an exercise in comparative philology. With it, grammar becomes an intellectual exercise of the most instructive kind, strengthening the reasoning powers of the student, and rewarding him for the exercise of them by adding to his stores of thought. Indeed, by this method of analysis, the study of English may be made as perfect a mental discipline as the study of classic languages.

This method has been sufficiently indicated already, and it only remains to add a few examples for practice. The student will mark first whether the sentences are simple, complex, or compound. He will then indicate the object and predicate, with the enlargement or extension of each; the principal and subordinate clauses; and if the sentences are compound, the relation of each to the rest.

The rules of English syntax will be found in subsequent pages.

#### EXAMPLES OF SIMPLE, COMPLEX, AND COMPOUND SENTENCES.

'The gem cannot be polished without friction, nor man perfected without adversity.'—BR. HALL.

'God rewards every degree of sincere obedience to his will with a further discovery of it. "I understand more than the ancients," says David, "because I keep thy statutes."'—SOUTH.

'None are poor but those who want faith in God's providence.'—BR. WILSON.

'He that comes to seek after knowledge with a mind to scorn and censure, shall be sure to find enough for his humour, but nothing for his instruction.'—BACON.

'Tell me not in mournful numbers

"Life is but an empty dream;"

For the soul is dead that slumbers,

And things are not what they seem.'—LONGFELLOW.

'He who finds a God in the physical world, will also find one in the moral, which is History. Nature forces on our heart a Creator; History, a Providence.'—RICHTER.

'The cause only, not the death, makes the martyr.'—B. JONSON.

'History is philosophy teaching by example.'—BOLINGBROKE.

'Used with due abstinence, hope is a lawful tonic; intemperately indulged in, an enervating opiate.'—SIR J. STEPHEN.

'Praising what is lost  
Makes the remembrance dear.'—SHAKSPEARE.

'How oft the sight of means to do ill deeds  
Makes ill deeds done.'—SHAKSPEARE.

'Breathes there a man with soul so dead  
Who never to himself hath said,  
This is my own, my native land?'—SCOTT.

'It is a mischievous notion that we are come too late into nature, that the world was finished a long time ago. As the world was plastic and fluid in the hands of God, so it is ever to so much of his attributes as we bring to it. To ignorance and sin it is flint.'

'“Emigravit” is the inscription on the tomb-stone where he lies;  
Dead he is not—but departed—for the artist never dies.'

LONGFELLOW (on Albert Durer's Epitaph).

'It has always been our opinion that the real essence of poetry, apart from the pathos, the wit, or the brilliant description which may be embodied in it, but may exist equally in prose, consists in the fine perception, the vivid expression of that subtle and mysterious analogy which exists between the physical and the moral world, which makes outward things and qualities the natural types and emblems of inward gifts and emotions, and leads us to ascribe life and sentiment to everything that interests us in the aspects of external nature.'—JEFFREY.

## RULES OF SYNTAX.

### THE NOMINATIVE CASE.

357. The subject of a sentence is put in the nominative case, and is followed by a verb in the same number and person.

The subject may be (as we have seen) a noun or a pronoun, an adjective, an infinitive mood, or a noun sentence used as a noun: as—

'Father, *thy hand*  
*Hath rear'd* these venerable columns; *thou*  
*Didst weave* this verdant roof.'

BRYANT (on the Forests of America).



358. Sometimes the nominative has a pronoun in apposition to it : as—

‘Thy banks, *they* are furnished with bees.’—SHENSTONE.

‘Know ye that the Lord, He is God.’—PSA. cx. 3

Such language is regarded as pleonastic ; but it is allowable in questions and in animated discourse, or when attention is called to the subject of the sentence, or when explanatory words are inserted between the nominative and the verb : as—

‘The prophets, do *they* live for ever?’—ZECH. i. 5.

‘Yon silver beams,

Sleep *they* less sweetly on the cottage thatch  
Than on the dome of kings?’—SHELLEY.

‘Hunger and thirst and fatigue, the cold of mountain snows, and the scorching sun of the tropics—*these* were the lot of every cavalier who came to seek his fortunes in the New World.’—PRESCOTT.

Sometimes the noun is repeated, in order to append to it an adjective clause : as—

‘Thoughts delightful still, thoughts of the faces and the voices of the dead, perish not, lying sometimes in slumber, sometimes in sleep.’—WILSON.

359. When the pronoun is in the 2nd person, it is often inserted in apposition to the name of the person addressed : as—

‘*Thou* son of David, have mercy on us.’

‘*Ye* fostering breezes, blow !

And temper all *thou* world reviving sun,  
Into the perfect year.’—THOMSON.

360. Nouns and pronouns in apposition are always in the same case, though not necessarily in the same number as the words to which they refer : as—

‘*We* have turned, *every one* to his own way.’—ISA. liii. 6.

‘The Son and Spirit have *each* his proper office.’—BUTLER’S ANAL., part ii.

These are examples of distributive pronouns ; the following are examples of nouns :—

‘The Kenite *tribe*, the *descendants* of Hobab.’—MILMAN.

‘Thy glorious *grandeurs*, Nature’s most august  
Inspiring *aspect* ! claim a grateful verse.’—YOUNG.

But such forms of expression are not elegant. When used the verb agrees in number with the first noun.

361. Though the nominative generally requires a verb after it, there are two cases in which no verb is found—when a noun or pronoun is followed by a participle without a finite verb, the nominative absolute, and when a noun is put in apposition to the whole sentence : as—

‘Honour being lost, all is lost.’ *Nom. absolute.*

‘In Christian hearts, oh for a pagan zeal!

A needful but opprobrious prayer.’—YOUNG, ix. 995.

‘Her voice was ever soft and low—an excellent thing in woman.’

‘He allowed me the use of his library, a kindness I shall never forget.’  
—SWIFT.

Sometimes in poetry, and even in prose, the participle is omitted : as—

‘Now, *man to man*, and *steel to steel*,

A chieftain’s vengeance thou shalt feel.’

SCOTT (*Lady of the Lake*).

i.e. ‘Man opposed to man.’

‘An honest man, close buttoned to the chin,

*Broad cloth without*, and a *warm heart within*.’

COWPER (*To Joseph Hill*).

Exclamations may sometimes be regarded as nominatives ; sometimes they represent oblique cases : as—

‘Noon by the north clock ! A hot day, gentlemen !’—HAWTHORNE.

‘A horse ! my kingdom for a horse !’—SHAKESPEARE.

Some participles used as prepositions are really nominatives absolute : as—

‘During the siege of Lucknow, the garrison endured great privation.’

‘Pending the decision of the court, the money was paid to the accountant-general.’

i.e. While the siege was enduring ; the decision pending.

The absolute case in Greek was generally the genitive ; in Latin, the ablative ; in A.S., the dative ; but in modern English the case absolute is generally the nominative. (See par. 402.)

362. When the grammatical subject of a sentence is single, the verb of the predicate is put in the singular, however  
Nom. case and verb. the subject be enlarged : as—

‘*Six months’ interest* is due.’

‘Godliness with contentment *is* great gain.’

363. When two nouns describe one and the same subject, or a subject regarded as one, the verb is still singular: as—

‘Flesh and blood *hath* not revealed it unto thee.’

‘Such a Saviour and Redeemer is actually provided.’—GURNEY’S ESSAY, 386.

‘Her heart, her mind, her love, is his alone.’—COWLEY.

‘The hue and cry of the country pursues him.’—JUNIUS’ LETTERS, 23.

‘To *admit* a God, and then *refuse* to worship him, is a modern and inconsistent practice.’—FULLER.

‘To read and write was once an honorary distinction.’—HAZLITT’S LECTURES.

364. So also, if the subject has a plural form, but is still regarded as one thing: as—

‘The “Pleasures of Memory” was published in 1792, and became at once popular.’—A. CUNNINGHAM.

Though if the exact title be dropped, and merely suggests the subject, the verb is plural, if the subject is plural: as—

‘My “Lives” are reprinting.’—JOHNSON.

It is this principle that explains many proverbial expressions: as—

‘Fair and softly goes far.

‘Slow and sure out-travels haste.’

‘Poor and content is rich enough.’—OTHELLO.

‘In men, as in carriages, firmness and softness united in each is the best arrangement for the safety of all.’—ARNOT.

They may indeed be regarded as elliptical—‘what goes fair and softly goes far.’ But the two words really make up in each case a single idea; and it is of the idea the affirmation is made.

365. A collective noun, when the idea of unity is prominent, takes a singular verb: as—

‘The House *has* decided the question, and it is useless to discuss it.’

‘The number of the names *was* 120.’—ACTS i. 15, corrected.

‘A priesthood, such as Baal’s *was* of old;

A people such as never *was* till now.’—COWPER.

When the idea of plurality is prominent, as is generally the case with collective nouns, the verb is put in the plural.

‘The College of Cardinals are the electors of the Pope.’

'So depraved were that people whom in their history we so much admire.'—HUME.

Sometimes the two usages are combined in the same sentence with peculiar force : as—

'Behold, the people *is one*, and they have all one language.'—GEN. xi. 6.

'And if a king's a lion, at the least

The people *are* a many headed beast.'—POPE'S EPISTLES, i. 120.

366. When the grammatical subject of a sentence is plural, the verb of the predicate is put in the plural : as—

'Senates have been bought for gold,

Esteem and love are never to be sold.'—POPE.

Aggression and injury never justify retaliation.'—WAYLAND.

The more common forms of the plural subject are the plural noun or pronoun ; and two or more nouns connected by 'and.' Even without 'and,' however, there may be plurality in idea, and the verb is still plural : as—

'The breach of trust, the notorious corruption, are stated in the strongest terms.'—JUNIUS, Letter xx.

'Art, empire, earth itself, to change are doomed.'—BEATTIE.

367. When the subjects are singular, and connected by 'or' or 'nor,' the verb is singular : as—

'The wife, where danger or dishonour lurks,

Safest and seemliest by her husband stays.'—PARADISE LOST.

'Nor eye nor listening ear an object finds,

Creation sleeps.'—YOUNG.

So if the 'or' is suppressed : as—

'That a drunkard should be poor, that a fop should be ignorant, is not strange.'

'To spread suspicion, to invent calumnies, *requires* neither labour nor courage.'—RAMBLER.

368. When in any sentence there is an ellipsis of a noun, and more than one is implied, the verb is still plural : \* as—

\* These, and some of the following rules, may be summed up much more briefly :—

A singular noun takes a singular verb, if it convey a single idea ; and a plural verb, if the idea is plural.

'The nation is prosperous. The people are divided.'

'The horse were cut up ; but the foot were safe.'

Two singular nouns will have a plural verb, if so combined as to con-

'The second and the third Epistle of John contain each a single chapter.'

'The rising and the falling inflection are to be carefully distinguished.'  
—KNOWLES.

'A literary, a scientific, a wealthy, and a poor man, are to take part in the meeting.'

369. When two singular nominatives are connected by 'and,' and preceded by 'every,' 'each,' 'no,' the verb is singular: as—

'Every limb and feature appears with its appropriate grace.'—STEELE.

'No part of their substance, and no one of their properties, is the same.'—BUTLER.

370. When two singular nominatives connected by 'and' are emphatically distinguished, they belong to different propositions, and do not require a plural verb: as—

'Somewhat, and in many cases, a great deal is put upon us.'—BUTLER'S ANALOGY, part i.

371. When two nominatives are connected, the one affirmative, the other negative; they make two propositions, and the verb agrees with the affirmative: as—

'Our own heart, and not other men's opinions,  
Forms our true honour.'—COLERIDGE.

'My poverty, not my will, consents.'—SHAKESPEARE.

'Not a loud voice, but strong proofs, bring conviction.'

372. When two nominatives are connected by 'as well as,' or 'but,' they belong to different propositions.

'Veracity as well as justice is to be our rule.'—BUTLER.

'Nothing but wailings was heard.'

373. When a verb separates its nominatives, it agrees with the first, and is understood of the rest: as—

'The earth is the Lord's, and the fulness thereof.'—1 COR. x. 26.

374. Sometimes when the nominatives follow the verb, the verb agrees with the first, and is understood of the rest.

vey a plural idea; but not otherwise:  
as—

'John and Thomas are: John or Thomas is.'

'Every man and every woman is.'

Plural nouns generally take plural

verbs; but they are followed by singular verbs, when they express a single idea: as—

'The news is true.'

(See 'Morell's Analysis of Sentences,' p. 91.)



‘Now abideth faith, hope, charity; these three.’—1 COR. xiii. 13.

‘Thine is the kingdom, and the power, and the glory.’—MATT. vi. 13.

‘Therein consists the force, and use, and nature, of language.’—

BERKELEY’S *ALCIPHRON*, p. 161.

‘Ah! then and there was hurrying to and fro,  
And gathering tears and tremblings of distress,  
And cheeks all pale, which but an hour ago  
Blushed at the praise of their own loveliness.’—BYRON.

375. When nominatives of different numbers are separated by ‘or,’ or ‘nor,’ the verb is generally in the plural, and it is then convenient to place the plural nominative next the verb: as—

‘The king or rather his advisers were opposed to that course; while neither the prince nor his friends were prepared to defend it.’

When two nominatives of different numbers are found in different clauses of the sentence, the verb had better be repeated: as—

‘The voice is Jacob’s; but the hands are Esau’s.’

‘Neither *were* their numbers, nor *was* their destination, known.’

376. If in any case a plural verb cannot be used conveniently with two nominatives, and a singular verb is of questionable accuracy, it is often better to change the conjunction than divert attention by ambiguous grammar: as—

‘There is a peculiar force, *as well as* (not *and*) peculiar beauty, in this figure.’—KAMES.

377. Though several plural forms are followed by either a plural or a singular verb (see par. 206), it is generally better to use a plural verb; and so avoid calling attention to the mere grammar of the sentence: as—

‘The *means* used *were* not such as I can commend.’

‘Great *pains were* taken to improve the appearance of the building.’

378. When the nominative is a relative pronoun, it is followed by a verb that agrees in number with the number of the antecedent. Hence the following is wrong.

‘The 2nd book of the *Æneid* is one of the greatest masterpieces *that ever was* (read, *ever were*) executed by any hand.’—BLAIR’S *RHET.*

379. When there are two antecedents, the one a pronoun, and

the other a noun, the verb generally agrees with the first, unless the sense indicates a close connexion between the noun and the verb : as—

‘It is I, your friend, who bid you go.’

‘It is I, your *master*, who *bids* you go.’

‘I am the man who command = I who command am the man.’

‘I am the man who commands = I am the commander.’

380. Sometimes the noun following a neuter or passive verb is regarded as the nominative; and with it the verb is made to agree.

As in interrogatives, ‘Who art thou?’

And in old English, ‘It am I.’ ‘It ben the sherrefes men.’—

CHAUCER.

‘His pavilion *were* dark waters and thick clouds of the sky.’—  
Ps. xviii. 11.

‘To love and to admire *has* been the joy of his existence.’—COLERIDGE.

‘The wages of sin *is* death.’

In this last example ‘*wages*’ (*wagis*, Wycl.) may be really singular.

‘In these memorials of Sir J. Mackintosh, we trace the workings of a powerful intellect; raised and instructed by fearless though reverent *questionings of the sages of other times (which is the permitted necromancy of the wise).*’—JEFFREY.

381. The nominative is placed in English before the verb; except in the following cases:—

Position of  
the nomina-  
tive.

In interrogative sentences (where there is no  
interrogative pronoun): as—

‘How many loaves *have ye*?’

When the verb is in the imperative mood :—*come we, go ye.*

When a wish is expressed :—

‘May your shadow never grow shorter.’

When ‘neither,’ or ‘nor,’ meaning ‘and not,’ precedes a verb :

‘Ye shall not eat of it, neither *shall ye touch it.*’—GEN. iii. 3.

When a conditional clause is introduced, without the conjunction ‘if :’—

‘Say what the use *were* finer optics given,

To inspect a mite, not comprehend the heaven.’—POPE.

When the adverb 'there' (not an adverb of place) precedes the verb :—

'As in Byron's day, *there were* thousands to whom the world 'was a blank' at twenty or thereabouts; so now *there are* hundreds of dilettanti pantheists who tell us the world needs a seer.'—ROGERS.

When verbs like 'say,' 'answer,' &c., are used as parts of a dialogue :—

'Son of affliction,' *said* Omar, 'who art thou?'

'My name,' replied the stranger, 'is Hassan.'—JOHNSON.

When emphasis, or the form of a sentence requires, or admits of a change.

As when the predicate comes first :—

'*Narrow is* the way that leadeth unto life, and few there be that find it.'

'Still better was the condition of the agricultural labourer.'—MACAULAY.

Or the completion of the predicate :—

'Silver and gold have I none; but such as I have, give I thee.'

Or an adverbial clause : as—

'Here *am* I.'

'In this unhappy battle of Newbury was slain the Lord Viscount Falkland; a person of such prodigious parts,' etc.—CLARENDON.

382. Enlargements of the subject of a sentence either precede the subject, or follow it, or are placed after the verb; Enlarge-  
ments of the  
nominative. as—

'Possessing an extraordinary greatness of mind, vastness of conceptions remarkable for their universality and precision, conversant with men and books and governments, with various languages, and the forms of political combinations as they existed in England and France, in Holland and the free cities of Germany, *he* yet sought the source of wisdom in his own soul.'—BANCROFT (of 'Penn').

'Being liable to lose their whole substance by an incursion of the English on a sudden breach of truce, *they* cared little to waste their time in cultivating crops to be reaped by their foes.'—SCOTT, 'Minstrelsy of the Scottish Border.'

'A poor galley-slave, *who had thrown down his chains*, took up the gout instead, but made such wry faces, that one might easily perceive he was no great gainer by the bargain.'—ADDISON, 'The Mountain of Miseries.'

'The spirit of Francis Bacon was abroad; a spirit admirably compounded of audacity and sobriety.'—MACAULAY, i. 407.

'Blest be the art that can immortalize:  
The art that baffles Time's tyrannic claim  
To quench it.'—COWPER (on his Mother's picture).

An enlargement placed *before* the subject is not commendable in English, unless from the context the subject is *known*.

#### THE GENITIVE OR POSSESSIVE CASE.

383. The genitive or possessive case has in English two forms; one, the case-ending 's,' of A. S. origin; the other, of Norman origin, and substituting for the case-ending, the preposition 'of': as—

'The *king's* name is a tower of strength.'

A few words in O. E. are connected with others in the genitive case without 'of,' or 's': as—

'A manere serjeant,' i. e. 'a kind of servant.'—CHAUCER.

384. The genitive has also a double force; attributive and objective.

Double  
force of.

The attributive genitive indicates some quality of the noun on which it is dependent: as, origin, or agency, possession, mutual relation of persons, quality, material or substance of which something is made, or the class to which it belongs, as part of a whole; the genitive of definition, or partitive genitive, as this last is sometimes called. The objective genitive expresses the object of some feeling or action.

Attributive genitives are such as the following:—

'The *Reformation of Luther* really originated in England.'

'Solomon's temple belongs to the same age as the siege of Troy.'

'Some men can botanize on their mother's grave.'

'This is the field and acre of our God.'—LONGFELLOW.

'The child is father of the man.'—WORDSWORTH.

'Lamb is a writer of humour; Smith, of wit.'

'To make a virtue of necessity.'—SHAKESPEARE.

'He had arms of iron and feet of clay.'

'Hypocrisy is a *sort of homage* which vice pays to virtue.'—T. FULLER.

'The earth hath bubbles, as the waters hath,

And these are of them.'—SHAKESPEARE.

#### Objective genitives.

'The persecution of the Huguenots;' i. e. inflicted on them.

'The King's rebels.'—PASTON'S LETTERS. 'Youre feer and youre trembling be on all beastis.'—WYCLIFFE. 'The love of fame.'

'The reading of books.' 'I protest by *your* rejeicing, which I have.'

'That is for *his* maintenance.'

385. In modern English the possessive form is confined to genitives of origin or agency, of possession, and of relation of persons. It is, therefore, generally limited to living things : as—

‘Now Jove suspends his golden scales in air,  
Weighs the men’s wits against the lady’s hair.’—POPE.

In old English, and in poetry, the form is often applied to things : as—

‘If we cannot perceive the manner of *sin’s* poison, no wonder if we cannot perceive the method of grace’s antidote.’—T. FULLER.

Sometimes the possessive form is used to express the relation between a portion of time and its correlative action, or state : as—

‘The Thirty-Years’ war.’ ‘Barristers of seven years’ standing.’

In some cases either term may be made principal, and either adjunct : as—

‘A few hours’ intercourse.’ ‘A few hours of intercourse.’

The existence of a permanent compound of two nouns does not exclude the use of the possessive case ; though the two forms often differ in meaning, as quality and possession : as—

‘A horseshoe.’ ‘The housetop’ (‘the house’s top,’—SHAKESPEARE.)  
‘A goatskin.’ ‘A harelip.’

The possessive form of the pronouns ‘his,’ ‘its,’ ‘their,’ is often used objectively to avoid the cumbrous or inelegant Norman genitive ‘of him,’ etc.

‘His virtues

Will plead like angels, trumpet-tongued, against  
The deep damnation of *his* taking off.’—SHAKESPEARE.

386. After the word *city* or *town*, *country* or *land*, *island*, etc., the genitive preposition is used by way of definition : as, ‘the city of London ;’ ‘the island of Malta ;’ ‘river’ is in English used without ‘of,’ and the name follows in apposition.

387. When two or more possessives are in apposition, or when a compound name is used, the whole is regarded as a compound phrase ; and the case-ending is appended to the last word : as—

‘For thy servant David’s sake.’—Ps. cxxxii. 10.

‘The Bard of Lomond’s lay is done.’—HOGG.

‘I got it at Tonson the bookseller’s.’

The same principle applies, when anything is spoken of and,



from form or sense, belongs to two or more nouns connected by 'and': as—

'England and France's armies fought side by side in the Crimea.'

388. If several nouns, or a description, be appended to the first, the case-ending is added to the name: as—

'I got the book at Tonson's, an old established bookseller, and the publisher of many valuable works.'

389. When each word is emphatic, or the words are not in apposition, the case-ending is repeated after each: as—

'You may get it at Tonson's, the bookseller's.'

'Add nature's, custom's, reason's, passion's, strife.'—POPE.

'A father's, or a mother's sister, is an aunt.'—WEBSTER.

390. The possessive form may be used after 'of,' when the person is supposed to have, or to have executed several of the things named: as—

'That is a picture of Sir Joshua's (pictures).'

'Read a sonnet of Milton's (sonnets).'

'Windsor is a castle of the queen's (castles).'

Some\* regard these forms as pleonastic; but they are really elliptical. They are never used but when the sense of the first noun admits of a partitive usage; i. e. when it is admissible that the person may have more than one. We can say, 'I met a *friend of yours*;' but not 'a *wife of yours*.'

391. Sometimes the possessive form stands alone; the word 'church,' 'house,' or 'shop,' etc., being understood: as—

'The first day he repaired to *St. Paul's*.'—BACON.

'I was the other day at *Will's*.'—PRIOR.

392. Some (as Ash, Lowth, Priestley) have held that the English plural does not admit of a possessive form; and that, for the sake of euphony, singular nouns ending in 's,' take simply an apostrophe as the case-ending of the genitive; but both views are wrong.

'It is not meet to take the *children's* bread.'

'Then shall *men's* pride and dulness comprehend,  
Their actions', passions', being's, end.'—POPE.

The form of apostrophe and 's' with the plural is, however, of comparatively modern introduction.

We still say, 'for conscience sake;' sometimes the second 's' is dropped in the singular, especially before another 's': as, 'the wrath of Peleus' son,' (Pope); but generally it is retained: as, Harris's Hermes, Fox's Journal, Burns's Poems.

393. Sometimes possessives are governed by gerundial infinitives in 'ing': as—

'What is the meaning of this *lady's holding up her train*.'—PRIESTLEY.

'Upon *his breaking it* open, he found nothing but the following inscription.'—ROLLIN.

But such expressions are, even if grammatical, inelegant and complex.

When the word in 'ing' is used entirely as a noun, and of course with a governed noun or pronoun after it, the expression is very idiomatic: as—

'Against the day of *my burying* hath she kept this.'—JOHN xii. 7.

'By *his own* showing it is so.'—COWPER.

394. The noun that governs a plural possessive should not be made plural, unless the sense require it: as—

'What is *your life*? It is even as a vapour.'

'They bless with *their mouth*: but they curse inwardly.'

Hence the following plurals are wrong, because needless and ambiguous:—

'God hath not given us our *reasons* to no purpose.'—BARCLAY.

'Their *healths* may be easily secured.'—LOCKE.

395. The fact that we have two genitive forms, enables us to interchange them, and to adopt the form that is most clear and agreeable. Hence the following may with advantage be changed:—

'For Herodias' sake, his brother Philip's wife.'

'Till he can read Sanctii Minerva, with Scoppius and Perizonius's Notes.'—LOCKE.

'The composition of water was ascertained by Dr. Priestley of Birmingham's experiments.'

396. Possessive genitives are always placed before their governed noun. Analytic, or Norman genitives, are placed after them, except when emphasis or poetry changes the order: as—

'Of Truth profound, a sweet continuous lay.'—COLERIDGE (to Wordsworth).

'Of the things we have spoken, this is the sum.'

397. Besides the genitive case, there are several genitive relations expressed by 'of.' (See par. 413.)

It is appended to adjectives (mindful, desirous, certain, guilty, conscious, innocent, fearful, etc.), to complete the sense. In Anglo-Saxon these adjectives governed a genitive.

It is appended to verbs (expressing accusation, acquittal, shame, repentance, deprivation, emptying, etc.) for the same purpose.

In A. S. (as in modern English), the noun after the superlative was often put in the gen.: as—'Best of all, God is with us.'

Sometimes the noun answering the question *when*, was put in the genitive: as—'He does it of a morning.'

### THE DATIVE CASE.

398. Dative forms in English are but few; and some grammarians regard all our dative forms as objective cases governed either by prepositions or by the verb. There are examples, however, to which neither of these last explanations applies; and there are advantages in treating other examples as true dative forms.

399. The pronouns that belong to the verbs list, seem, irk, like, think, etc., are really datives: 'Him listeth,' 'Us seemeth,' etc.

'And al that *likith me*, I dar wel sayn  
It *likith the*.'—CHAUCER.

'Then is it wisdom as it *thinketh me*  
To maken vertu of necessite.'—CHAUCER.

400. The case of the personal pronoun which represents the person for whom an action is done, is often a dative.

'Rob *me* the exchequer.'—SHAKESPEARE.

'I yielded, and unlocked *her* all my heart.'—MILTON.

And the case of the person on whom evil is represented as resting: as—

'Woe is *me*, Alhama.'—BYRON.

'Woe worth (be to) *me* for't.'—BRAUMONT AND FLETCHER.

401. There are other forms where 'to' is used which are best explained as datives.

'They keep the word of promise *to the ear*, but break it *to the hope*.'

'Thy wish was father, Harry, to that thought.'—SHAKESPEARE.

402. In A. S., and sometimes in old English, a dative, or so called ablative absolute was used, adverbially, to qualify the verb.

*Historically*, the dative form is preferable in English as an absolute case to the nominative; and as it describes the state in which a thing is done, it is *logically* preferable; but, notwithstanding, modern usage decides in favour of the nominative.

'While shame, *thou looking on*.. would utmost vigour raise.'—MILTON.

'Only in destroying I find ease  
To my relentless thought, and, *him destroyed*  
For whom all this was made, all this will soon  
Follow.'—MILTON.

403. Verbs of 'telling,' 'bringing,' 'giving,' 'offering,' 'lending,' 'sending,' 'showing,' 'promising,' 'thanking,' 'resembling,' may be said to govern a dative of the person (as well as an accusative of the thing), with 'to,' or in most cases without it. (See par. 410.)

'Give *sorrow* words.'—SHAKESPEARE.

404. So also adjectives expressive of 'agreeableness,' 'contrariety,' 'hurtfulness,' govern a dative with 'to': 'like' governs a dative, with or without the preposition. (See par. 409.)

The examples that belong to the last two rules may be regarded as examples of accusative or objective cases. These forms, however, represent true dative cases in Latin and in A. S.

405. The prepositions 'to' and 'for' are both used to express Dative relations. what may be called dative relations; and it will be seen that in nearly every case the whole expression has the force of an adverb, of an adjective, or of a noun.

- a. 'Beautiful *to the eye*'; 'Deaf *to his tears*'; 'Good *for food*'; 'Love *to God and man*': where it limits the application of the preceding word.
- b. 'They met *to the number of two hundred*'; 'It is the same *to all intents and purposes*'; 'He is good *for twenty pounds*'; 'Do it *for once*'; '*For my part*, I think not': where it defines the extent to which a thing is carried.

- c. 'As three *to* one'; 'Translate word *for* word'; 'He bought it *for* a shilling': where it implies proportion, comparison, price, etc.
- d. 'To your shame, be it spoken'; 'It must be said, *to* their honour': 'I could not reach him *for* the crowd': 'But *for* that I should have been here before': where first is expressed an effect and then a preventing cause.

Examples. 406. The following are examples of dative cases, or of phrases expressive of a dative relation:—

*To Locke*, conscience is nothing else than our own opinion of our own actions: *to Penn*, it is the image of God and his oracle in the soul.'—BANCROFT.

'Behold the Iliad and the Odyssey  
Rise *to the swelling* of the tuneful sea.'

COLERIDGE (on 'Cloudland and Homer').

'You would have been burnt *to a cinder*, or melted *to a jelly*.'—HAWTHORNE.

'I observed my order *to a tittle*.'—DE FOE.

'There was there the spirit of retribution, just growing *to the intensity* to reveal itself in resistless flame.'—JOHN FOSTER.

'So much *for* this harmless unoffending animal.'—WATERTON.

'The old red sandstone of Scotland has been largely employed *for the purposes* of the architect, and its limestones occasionally applied to those of the agriculturist.'—HUGH MILLER.

'Tho' I *to dimness* gaze

On the far depth where sheeted lightning plays.'—KEAT, 'Endymion.'

#### THE OBJECTIVE CASE.

407. A noun or its equivalent made the objective of a transitive verb, or governed by a preposition, is put or is said to be in the objective case: as—'I found *him* reading *Milton*.'

'The temple of fame stands upon the *grave*. The flame that burns upon its *altars* is kindled from the *ashes* of great men.'—HAZLITT.

The object of a verb may be, as we have seen, a noun or a pronoun, an adjective, a participle, an infinitive, or a nonn sentence. Verbs used transitively require an object; but if not transitive they do not govern a case.

408. Several intransitive verbs are made transitive by adding a



preposition to each. In such cases, it is better to regard the objective case as governed by the prepositional *verb*:  
 Prepositions. as, To depart from; To despair of; To pray for.  
 This view is preferable, because these forms are used in the passive voice, or in the active, without a governed relative; and in both cases the preposition is part of the verb: as, 'The rule was departed from in that case;' 'It is a result I despair of.'

409. A very few adjectives govern an objective case: 'like,' 'nigh' (near and next), and 'worth': as—

'Others said, He is like *him*.'

'And earthly power doth then show likest God's (power)  
 When mercy seasons justice.'—SHAKESPEARE.

Some grammarians call the last two prepositions, others regard them as adverbs with 'to,' understood. In Anglo-Saxon, all these adjectives govern cases, the genitive or the dative.

410. Sometimes two or more nouns stand in the objective relation to the same verb; either because they are in apposition, or because some verbs (as verbs of asking, giving, teaching, etc.) govern two accusatives, or as some express it, an accusative and a dative (see par. 403): as—

'The saints proclaim *thee* king,'—COWPER.

'*Him* that overcometh will I make a *pillar* in the temple of my God.'  
 —REV. iii. 12.

'Did I request thee, Maker, from my clay  
 To mould *me man*?'—MILTON.

'Give truth the same arms which you give falsehood, and the former will prevail.'—BLAIR.

'They denied him the privilege.'

Sometimes the words in apposition are connected by 'for,' sometimes by 'as': as—

'I took it *for* a fiery vision  
 Of some gay creature of the element.'—COMUS.

'In considering vision *as achieved* by the means of an image formed at the bottom of the eye, we can never reflect without wonder upon the smallness, yet correctness, of the picture, the subtilty of the touch, the fineness of the lines.'—PALEY.

411. When a noun sentence, or an infinitive with an adjective, is made the object of a verb, it is often used in apposition to 'it': as—

'Thou thinkst *it* much [to tread the ooze  
 Of the salt deep.]'—SHAKESPEARE.

'He felt *it* hard [that he should have to leave home so suddenly], but thought *it* best to go.'

'This' is sometimes used with or without 'namely.'

'Do the Scriptures authorize any other principle than this; viz., that a man ascertain what constitutes a Christian, and then make a most faithful investigation into the state of his soul and his life to ascertain whether that which constitutes a Christian be actually there.'—FOSTER.

412. Sometimes both the nominative and the objective case in a sentence have words in apposition: as—

'The *Danes* invaded *England*; *some* the coast of *Northumbria*, *others* the coast of *Cumberland*.'

413. A noun denoting time, space, or measure is often put in the objective case, with neuter verbs or with adjectives.

'Cowards die *many times* before their death.'—JULIUS CÆSAR.

'The army of the Canaanites, *nine hundred chariots strong*, covered the plain of Esdraelon.'—MILMAN, 'Jews,' i. 159.

'In 1661, the justices fixed the labourer's wages at seven shillings *a week*, wheat seventy shillings *the quarter*, and the labourer worked twelve hours *a day*.'—MACAULAY.

In Anglo-Saxon, such nouns were put in the genitive or in the accusative with or without an adjective. Of this genitive we have examples in such phrases: as—

'He is of age.' 'A lamb of the first year.' 'A gallows of fifty cubits high.' 'An infant of two years old.'—WAYLAND.

414. Nouns derived from the same root as the verb of the sentence are sometimes used to express manner, and are put in the objective case. This is called the cognate objective, and it is used to intensify the verb: thus—

'Dreaming *dreams* no mortal ever dared to dream before.'—POE.

415. When two nouns are governed by an active transitive verb, one objective or accusative may be made the nominative and the other accusative remain with the verb in the passive voice: as—

Accusative  
and passive  
verb.

'I was asked *that question* yesterday.'

'Some of his characters have been found fault with as insipid.'—HAZLITT, 'Lecture III.'

Some grammarians question this construction, but it is found in other languages, and has the support of some of our best writers.

416. When a noun, or its equivalent is put after a verb, not active and transitive, it is put in the same case as the Nominative after the verb. noun which precedes the verb, and which refers to the same thing. This may be regarded as an example of apposition :—

‘The *Lord* sitteth *King* for ever.’—PS. xxix. 10.

‘And *he* returned a *friend*, who came a *foe*.’—POPE.

‘He could make the *worse* appear the *better* reason.’—MILTON.

‘*Whom* do you take *him* to be?’

‘After a verb,’ it will be noted, describes the order of the sense, rather than the actual place of the noun; for the noun may stand in any part of the sentence: as—

‘Is not *distance* a *line* turned endwise to the eye?’—BERKELEY’S DIALOGUES.

‘Be *thou* an *example* of the believers.’—1 TIM. iv. 12.

‘*I* was *eyes* to the blind, and *feet* was *I* to the lame.’—JOB xxix. 15.

‘*Clouds* *they* are without water.’—JUDE 12.

‘When pain and anguish wring the brow

A ministering *angel* *thou*.’—MAEIMION (of woman).

The principal verbs that take this government are the verbs, ‘to be,’ ‘to seem,’ ‘to go,’ ‘to become,’ ‘to remain,’ etc.; and various passive verbs, ‘to be called,’ ‘to be thought,’ etc. Some passive verbs are followed by nominatives, with ‘as,’ or ‘for.’

417. Of course a noun sentence may be used in place of either A noun sentence. noun.

‘That [trial by jury, in the common sense of that term, was known in Alfred’s days] is a mistake.’

‘The first symptom of a really free man, is not that [he resists the laws of the universe, but that he obeys them.]’—CARLYLE.

418. When there is an ambiguity in the construction of sentences, which seem to be framed upon this principle, but are not clear, it is better to correct them: as—

‘There is no doubt of *his* being a great statesman.’

‘To prevent *his* becoming worse, we must take great precautions.’

Better—

‘There is no doubt that *he* is.’ ‘To prevent *him* from becoming worse.’

‘All presumption of death’s *being* the destruction of living beings must go on the supposition of *their* being compounded.’—BUTLER, pt. i.

'My chief affliction consisted in *my* being singled out by a lad about fifteen years of age, *as a proper object* on whom he might let loose his cruelty.'—COWPER.

419. Generally the objective case follows the governing verb :

Position of but it precedes the verb—

the objective When the objective word is a relative or an  
case. interrogative pronoun : as—

'The notice *which you have been pleased to take* of my labours, had it been earlier had been kind.'—DR. JOHNSON (to Lord Chesterfield.)

When emphasis requires such a change : as—

'Such sober certainty of waking bliss,  
I never heard till now.'—COMUS.

'Equal toil the good commander endures with the common soldier : from his example they all take fire, as one torch kindles many.'—SIR T. OVERBURY.

'This perfection of judicial eloquence Sir W. Grant attained : and its effects upon all listeners was as certain and as powerful as its merits were incontestable and exalted.'—BROUGHAM.

'The rapine, by which they subsisted, they accounted lawful and honourable.'—SCOTT, 'Minstrelsy of the Border.'

In these last examples, we see the reason of an inverted order. It enables the author to make prominent the chief theme of the paragraph in which the sentence is found.

420. Besides these forms of the objective or accusative case, Forms of the same case is expressed by such phrases, as 'concerns,' 'regarding,' 'as for,' etc. : as—

'Talk they of morals ! O thou bleeding Lamb,  
The true morality is love of thee.'—COWPER.

'Even as to religion, careless as you are about it, you occasionally feel a certain indistinct impression, that some other worldly men are too careless.'—FOSTER.

The object of such a construction is, to call attention to the chief theme of the sentence.

## PRONOUNS.

421. Pronouns agree with the nouns for which they stand, in Pronouns gender, number, and person ; and with the verbs to rule. which they are nominatives, in number and person.

422. The apparent exceptions to this rule are the following :—

Exceptions. (a.) 'It' is sometimes used of things possessing sex, when the sex is not known : as—

'The real friend of the child is not the person who gives *it* what *it* cries for, but the person who, considering *its* health, resists *its* importunities.'—OPIE.

(b.) 'It' is sometimes an expletive, without reference to a particular thing : as—

'Not lording *it* over God's heritage.'

'Come and trip *it* as you go.'—MILTON.

(c.) In O. E. 'it' is prefixed to verbs in the first person :—

'What, who art thou? It am I, Absalom.'—(See par. 380.)

CHAUCER, 'The Miller's Tale.'

(d.) Some pronouns are indefinite : as—

'I care not *who* knows it.'—STEELE.

'*One* knows not how *one* ought to act on such occasions.'

(e.) 'Many a' is often followed by a pronoun in the plural when the remark is true of the whole :—

'In Hawick twinkled many a light,

Behind him soon they set in night.'—SCOTT.

(f.) 'You' is used in reference either to a plural or a singular noun, and is always followed by a plural verb. This is the *pronomén reverentice* in English, as the third person singular is in German, Spanish, and Portuguese. 'We' is sometimes used in the same way for 'I,' and is always followed by a plural verb. Both of these pronouns, however, when they refer to one person, retain for their reflexive form the O. E. 'self,' instead of 'selves,' 'ourself,' 'you yourself.' When with 'you,' such a phrase as 'your Excellency,' or 'your Majesty,' is used, and it is followed by 'who,' 'who' is in such cases connected with either the second or third person of the verb.

(g.) Occasionally the personal pronouns refer to a sentence : a construction allowable, when the sentence is so clear that the pronoun immediately suggests it; but not otherwise, as—

'Surely God is in this place, and I knew *it* not.'—GEN. xxviii. 16.

'When *it* is asked wherein personal identity consists, the answer should be the same as if *it* were asked wherein consists sameness or equality.'—BUTLER.



423. The rules that regulate the use of a singular verb after two or more nouns, or after a collective noun, apply also to the use of plural or singular pronouns: as—

‘This great writer and eminent statesman died in *his* sixty-sixth year.’

‘*Every* one must judge of *his* own (not their own) feelings.’—BYRON, corrected.

‘*Every* body publishes Memoirs now-a-days; every body has recollections which *he* (not they) thinks worth recording.’—DUCHESS D’ABRANTES. •

‘The butler, and not the baker, was restored to *his* office.’

‘Was *Cheops* or *Cephrenes* architect

Of either pyramid that bears *his* name?’—H. SMITH.

‘A civilized people has no right to violate its solemn obligations.’—WAYLAND.

‘*The Times* says *it* has no telegram from India.’

‘There is little Benjamin with his ruler.’—Ps. lxxviii. (corrected).

424. Yet when two or more nouns are connected by ‘or’ or ‘nor,’ and are of different genders, and we refer to them in a clause applicable to both, the plural pronoun is sometimes used; as it is after nouns of multitude used as singular, if the remark which is connected with the pronoun is true, rather of individuals than of the collective whole: as—

‘If an ox gore a man or a woman, so that *they* die.’—Ex. xxi. 28. DEUT. xvii. 5.

‘Not on outward charms should *man* or *woman* build *their* pretensions to please.’—OPIE.

‘If I value my friend’s wife or son, on account of their connexion with him.’—KATMES.

These are none of them elegant, and are of questionable accuracy.

The following are allowable:—

‘*This* people’s heart is waxed gross, and *their* eyes they have closed.’—MATT. xiii. 15.

‘It is vain for a people to expect to be free, unless they are first willing to be virtuous.’—WAYLAND’S MORAL SCIENCE.

‘Thus urg’d the chief: a generous troop *appears*,

Who *spread* *their* bucklers and *advance* *their* spears.’—POPE’S HOMER.

On the person and number of the verb after pronouns of different persons and numbers, see par. 508, 509.

425. As personal pronouns have case forms, are often found in connected sentences, in one of which the verb is omitted, and as

relative pronouns are often connected with two verbs in the same sentence, the use of them is peculiarly liable to errors ; and such errors are most easily avoided or corrected by completing the sentence or by analyzing it : e.g.—

‘Let *you and I* endeavour to improve the enclosure of the Carr.’—  
SOUTHEY, ‘The Doctor.’

‘Let *you* and let *me* ; let *us*.’

• ‘If there is one character more base than another, it is *him* who’—

‘That character is *he*, who.’—SYDNEY SMITH (on Trimmer).

‘Between *you and I* (me) he is mistaken.’

‘The nations not so blessed as *thee*’ (as *thou art*).—THOMSON, ‘Rule Britannia.’

‘It is not for such as *us* (as *we are*) to sit with the rulers of the land.’—  
SCOTT.

‘Is she as tall as *me*’ (I am).—SHAKSPEARE.

‘There were a thousand in the French army who could have done as well as *him*’ (as *he* could).—NAPIER.

‘*Whom* do men say that *I am* ?’—MATT. (That *I am who*, do men say.)

‘*Who* do you take *me* to be’ (*me* to be *whom*).

‘*Who* servest thou *under*’ (whom).—SHAKSPEARE.

‘*Who* should I meet the other day but my old friend.’—STEELE.

‘My son is going to be married to *I* don’t know *who*.’—GOLDSMITH (*whom* in both cases).

426. When pronouns are used as nouns they are indeclinable.

‘I don’t fear the proudest *he* in Christendom.’

‘I will take no *he*-goat out of thy folds.’—PS. I. 9.

‘Each bush and oak doth know ‘I AM.’’—VAUGHAN.

427. ‘Ye’ is the nominative form of the pronoun ; ‘you’ the accusative. In O. E. this distinction is carefully observed. In Shakspeare, it is not observed ; and in latter writers the rule was even reversed. It is based, however, on the grammar of the A.S., and ought to be at least so far observed that ‘ye’ should not be used in ordinary discourse as an accusative :—

‘*Ye* rise for religion, what religion taught *you* that ?’—SIR J. CHEKE.

428. In modern style ‘ye’ is used where solemnity or familiarity is intended : while ‘you’ is confined to ordinary narrative. ‘Thou’ is used occasionally in solemn speech : and it is also used to express the familiarity of tenderness or of contempt : as—

'*Thou* sun, said I, fair light !

And *thou* enlighten'd earth so fresh and gay !

*Ye* hills and dales ! *Ye* rivers, woods, and plains !

And *ye* that live and move fair creatures tell,

Tell if *ye* saw, how *I* came thus, how here.'—PARADISE LOST.

'Show your small talents and let that suffice *ye*,

But grow not vain upon it, I advise *ye*.'—DRAYTON.

'How can I live without *thee*, how forego

Thy sweet converse ?'—MILTON.

'No father shall *thy* corpse compose ;

*Thy* dying eyes no tender mother close.'—POPE.

'Oh *thou* who hearest prayer ; unto *thee* shall all flesh come.'

'Our father who *art* in heaven ; hallowed be *thy* name : *thy* kingdom come.'

'*Thou* liest, *thou* thread, *thou* thimble,

*Thou* flea, *thou* nit, *thou* winter cricket, *thou*.'—SHAKESPEARE.

'I'll *thou thee*, *thou* traitor.'—POPE.

Of course if '*thou*' or '*you*' begin any sentence, the same form must be used throughout : *not* thus—

'I will send upon *you* famine and evil beasts, and they shall bereave *thee*.'—EZEKIEL v. 17.

429. Pronouns expressing possession have two forms, *my*, *mine* ; *thy*, *thine* ; *our*, *ours* ; *your*, *yours* ; *her*, *hers*. The shorter form is used before a noun, the other when the noun is omitted.

'To raise the thought and touch the heart be *thine*.'—POPE.

'But who can paint like Nature ?

Can imagination boast amid its gay creation

Hues like *hers* ?'—THOMSON'S SPRING.

'*Mine*' and '*thine*' are often used in O. E. and in modern poetry before nouns, when they begin with vowels. (See par. 213 and 217.)

430. '*That*' and '*these*' are often used as pronouns :—

'There's no use of money like that of beneficence.'—MACKENZIE.

'The rules of style like *those* of law arise from precedents often repeated.'

'To be or not to be, *that* is the question.'

431. In O. E. '*that*' is often used after prepositions and other

parts of speech, in apposition to the sentence. The omission of 'that' in modern usage sometimes changes a preposition into a conjunction. After 'but,' that is still retained.

'*After that* I was turned, I repented.'—JER. xxxi. 19; 1 THESS. ii. 2.

'*When that* the poor have cried, Cæsar wept.

Ambition should be made of sterner stuff.'

'*In that* he liveth, he liveth unto God.'—ROM. vi. 10.

'*If that* he be a dog, beware his fangs.'—SHAKESPEARE.

'That made him pine away and moulder,

As tho' *that* he had been no soldier.'—BUTLER.

432. The relative pronoun agrees with its antecedent in gender and number. In case, it may be nominative, genitive, or objective governed by a verb or by a preposition.

433. The antecedent must be a noun, or a pronoun, or an infinitive; seldom a finite verb, and never a long assertion:—

'Bacon at last a mighty man arose,

*Whom* a wise king and nature chose,

Lord Chancellor of both their laws.'—COWLEY.

'*He who* hath bent him o'er the dead,

Ere the first day of death had fled.'—BYRON.

'Yet they can go on to vilify Christianity, *which* is to talk, as if they had a demonstration of its falsehood.'—BUTLER.

434. An adjective should never be an antecedent; for a pronoun does not express or represent a concrete quality as such. Hence the following are wrong:—

'Some men are too ignorant to be humble, *without which* there can be no docility and no progress.'—BERKELEY.

'Homer is remarkably *concise*, *which* renders him lively and agreeable.'—BLAIR.

435. 'Who,' 'whose,' and 'whom,' are now limited to rational beings, *which* to irrational beings, inanimate objects, and collective nouns, where the idea of personality is not prominent; 'that' may represent nouns of any kind.

436. A noun which only implies persons, is not commonly followed by 'who.'

'That faction in England *which* (not who) most powerfully opposed his arbitrary pretensions.'—MRS. MACAULAY.

Unless the idea of personality is prominent : as—

‘A human law is only the expression or the desire of a multitude *who* have power to punish.’—BROWN’S PHILOSOPHY.

‘The conclusion of the Iliad is like the exit of a great man out of company whom he has entertained magnificently.’—COWPER.

The combination of the two forms is inelegant :—

‘That ingenious nation *who* have done so much for modern literature, *possesses* in an eminent degree the talent of narration.’—BLAIR.

437. Collective nouns require ‘which’ when they are followed by a singular verb ; and ‘who,’ when followed by a plural—

‘The committee which was appointed last session, reports in favour of the bill.’

438. When inanimate objects are personified, ‘who’ may be used, and the corresponding personal pronouns :—

‘There is a reaper *whose* name is death.’—LONGFELLOW.

‘And learning wiser grows without *his* books.’—COWPER.

‘Penance dreams *her* life away.’—ROGERS.

When a metaphor is used the relative generally agrees with the noun in the literal sense.

‘The stone *which* the builders rejected.’

‘The *monarch* of mountains rears *his* snowy head.’

And yet as the continuance of the reference to the metaphor may do greater mischief to the sense, than a return to the proper gender and number of the antecedent would do to the unity of the sentence, this form is always liable under such circumstances to change : as—

‘Oh Cassius, thou art yoked to a lamb

*That* carries anger as the flint bears fire ;

*Who* much enforced shows a hasty spark,

And straight is cold again.’—JULIUS CÆSAR.

‘Behold I lay in Zion a chief corner stone ; and he that believeth on *him* shall not be ashamed.’

In such combinations the adverbial relative ‘thereon,’ ‘whereby,’ etc., and the relative ‘that,’ can often be used with advantage.

439. Though ‘whose’ is generally applied to rational beings, it is etymologically a genitive of ‘what,’ as well as of ‘who.’ Partly on that account and partly to avoid an awkward circum-



locution ('of which') it is sometimes used, especially in poetry, of inanimate objects : as—

'He spoke of love, such love as spirits feel,  
In worlds *whose* course is equable and pure.'—

WORDSWORTH'S *LAODAMIA*.

'That undiscovered country from whose bourne  
No traveller returns.'—HAMLET.

440. 'Which' is used in O. E. of persons; with less of personal reference than 'who' implies. 'The which' is a common form of the objective and occasionally of the nominative case, though only in the neuter.

'Our Father *which* art in Heaven.'

'In 'the which' ye also walked in time past.'

441. 'That,' the demonstrative is used as a relative, and is applied to both persons and things. It is often more appropriate than 'who,' or 'which.'

It may be used for example, when the gender of the noun is doubtful ; and where the antecedents refer to both persons and things : as—

'He said to the little child that was placed in the midst.'

'Ulysses spake of the men and the cities that he had seen.'

It is used before a restrictive clause after a superlative adjective, after 'the same,' and 'who,' and after an antecedent which is without the usual limiting demonstrative : as—

'He was the best man *that* could be found for the place.'

'Even the same *that* I said unto you at the beginning.'

'Who *that* is a sincere friend to it, can look with indifference on the attempts to shake the foundation of the fabric.'—WASHINGTON.

'Thoughts *that* breathe, and words *that* burn.'

442. 'That' as a relative does not admit of a preposition before it. And after expressions of time, it often dispenses entirely with the preposition, which a common relative would require :—

'On the day that thou eatest thereof, thou shalt surely die.'

Sometimes 'that' is omitted.

443. In O. E. 'that' and 'it' are used for both the antecedent and relative : as—

'To do *that* is righteous in thy sight.'—COMMON PRAYER.

'If there be first a willing mind, it is accepted according to *that* a man hath.'

'This is *it* men mean by distributive justice.'—HOBBS.

In these examples, the relative 'that' is omitted: when the antecedent 'that' is omitted, 'what' is used for the relative and antecedent. (See par. 227.)

This fact will not justify such phrases as—

'No man is so perfect but *what* (that) he may err.'

444. In familiar language especially the objective relative is often omitted:—

'The man (whom) I trust.'—COWPER.

'Æneas left Troy the very night it was taken.'

'We wish not to dogmatize, *all we ask* is a philosophic abstinence from dogmatism.'—ROGERS (on 'Reason and Faith').

'It has been remarked, that there is *nothing* (better, *no other thing*) *discovers* the true temper of a person so much as his letters.'—SPECTATOR.

445. But though the relative is omitted, if it is governed by a preposition connected with a verb, the preposition must be retained: as—

'Had I but served my God with half the zeal I served my king (with), he would not in mine age have left me to mine enemies.'—SHAKESPEARE.

'In the temper of mind he was [in].'—SPECTATOR, 54.

446. When the objective relative is omitted, very rarely the antecedent is attracted into the case of the relative.

'*Him* I accuse

The city ports by this hath entered.'—SHAKESPEARE.

447. The omission of the nominative relative is much less frequent:—

'In this 'tis *God directs*, in that 'tis man.'—POPE.

448. The antecedent is sometimes omitted:—

'There are indeed who seem disposed to extend this authority much farther.'—CAMPBELL.

'How shall I curse whom God hath not cursed.'

449. The pronoun to which 'whoever' refers is often omitted: as—

'Elizabeth publicly threatened that she would have the head of *whoever* had advised that course.'

When the pronoun is expressed, the sentence is generally in this form—

'*Whosoever* will, let *him* take the water of life freely.'—REV. xxii. 17.

'But' is often used after a negative clause, apparently for a relative, or its equivalent, and a negative : as—

'No cliff so bare *but* on its steep

Thy favours may be found.'—WORDSWORTH.

i.e., that on its steep . . may not be found.

450. After nouns of 'time,' 'place,' 'manner,' or 'cause,' the relative adverbs, when, where, whence, how, why, are sometimes used, as the first two are also in connection with 'then' and 'there : '—

'The hour cometh when neither in this mountain, nor yet in Jerusalem, shall men worship.'

'Thou wilt hear nothing till the judgment morning,

When the great trump will wake thee with its warning.'—H. SMITH.

'For fools rush in *where* angels fear to tread.'—POPE (on 'Criticism').

'Their ashes flew

No marble tells us *whither*.'—COWPER.

'The reason *why*.' 'The way *how*.' 'The place *where*.'

451. Though these forms must not be used when they obscure the sense ; or are inelegant : as—

'Men's passions are affected by *words from whence* they have no ideas.'—BURKE (on 'The Sublime').

'The *end why* we are placed in a state of so much hazard, is our improvement in virtue.'—BUTLER.

452. These adverbial relatives are subject to the same general rules as relative pronouns ; and are very convenient for use. The relative forms are used sometimes alone ; and sometimes both relative and antecedent are used, where it is intended to make the words emphatic : as—

'Well can the green-garbed ranger tell,

*How, when, and where*, the monster fell.'—SCOTT.

'Where heaves the turf in many a mouldering heap,

The rude forefathers of the hamlet sleep.'—GRAY.

'It is curious, that in the earliest remains of ecclesiastical antiquity, *where* we might expect the continued exertion of those miraculous agencies which distinguished the birth of Christianity, *there* the traces of miracles are the faintest.'—ROGERS, 'Reason and Faith.'

Therein, thereof, therefore, thereby, and the corresponding relatives, wherein, whereof, wherefore, whereby, are convenient oblique cases of *that* and *who*.

'Then' is sometimes equal to 'in that case,' and is preceded in modern English by 'if' or an equivalent; in O. E. 'whenas' is a common correlative; as is 'whereas,' or 'therefore.'

'Art sworn to secrecy? *Then* keep thy vows.'—HORACE SMITH.

453. When personal pronouns are unemphatic, and are objects after a verb, they bear no accent: as—

'He that robs me of my fame,  
Steals that which nought enriches *him*,  
And leaves *me* poor indeed.'

'O spare me, that I may recover strength.'

'Bless *me*, even *me*, my father.'—GEN. xxvii. 34.

The importance of this distinction may be seen from the following example:—

'And he said, Saddle *me* the ass; and they saddled *him*.'

The tendency to place emphasis on unemphatic words in reading Scripture, is very common and very mischievous.

'Your' is also used unemphatically, as equivalent to little more than the article:—

'Rich honesty dwells like your miser, sir, in a poor house.'—SHAKS.

There is generally a quiet irony in such phrases.

454. The repetition and the emphatic use of pronouns contributes greatly to the force of style. They give a degree of personal interest, and of dramatic effect which is often very impressive: e.g.—

'My son, if *thy* heart be wise, *my* heart will rejoice, even *mine*.'

'He loved *me*, and he gave *himself* for *me*.'

'Forsake me not thus, Adam! Thy suppliant,  
I beg and clasp thy knees—bereave me not  
Whereon I live—thy gentle looks, thy aid,  
Thy counsel, in this uttermost distress,  
My only strength and stay.'—PARADISE LOST, x.

'These arms of *mine* shall be thy winding sheet,  
*My* heart, sweet boy, shall be *thy* sepulchre,  
For from *my* heart *thine* image ne'er shall go.'—

SHAKESPEARE. 'Battle of Towton.'

'They tug, they sweat, but neither gain, nor yield  
 One foot, one inch, of the contested field.  
 Thus obstinate to death, they fight, they fall;  
 Nor these can keep, nor those can win the wall.'—

POPE'S *ILIAD*.

When two or more relative clauses have the same dependence on one antecedent and are connected by a conjunction, the relative must be repeated : as must possessive pronouns, when the nouns they qualify are distinguished.

'Thus saith He, who is, and who was, and who is to come.'

'They differ both in their form and in their use.'

Position of 455. Generally, pronouns come after the words they  
 pronouns. represent ; but this order is sometimes reversed :—

'Hark ! *they* whisper, angels say.'—POPE.

'*Who* stops to plunder at this signal hour ;

The birds shall tear *him* and the dogs devour.'—

POPE'S *ILIAD*, xv.

'*It*' at the beginning of sentences is common. It may introduce a noun or a pronoun of any gender or number, and stands for the whole sentence.

'*It was Margaret* who told me of your trials.'

'*It is* a wise head and a good heart that constitute a good man.

456. When an objective noun is placed first in a sentence, the pronoun also is sometimes inserted : as—

'The friends thou hast and their adoption tried,

Grapple *them* to thy soul with hooks of steel.'—HAMLET.

An objective relative placed first does not admit the pronoun in the same clause of the sentence.

457. When a personal or relative pronoun does not indicate by its form to what noun it refers, the connection between them should be clearly shown by their position, by the repetition of the noun, or in some other way equally decisive.

458. If two or more pronouns in one sentence differ in gender, number, or person, the reference of each will be clear ; but if they agree, care must be taken that there be no confusion. Speaking generally, the nominatives should all refer to the same person, and the accusatives to the same.



The following is an example of the confusion that may be created by the neglect of the rule.

'He (Philip) wrote to that distinguished philosopher in terms the most polite and flattering, begging of him (Aristotle) to undertake his (i.e. Alexander's) education, and to bestow upon him (Alexander) those useful lessons which his (Philip's) numerous avocations would not allow him (Philip) to bestow.'—GOLDSMITH'S GREECE.

'They were summoned occasionally by *their* kings, when compelled by *their* wants and by *their* fears to have recourse to *their* aid.'—ROBERTSON'S VIEW OF SOCIETY.

Of all writers, Clarendon is one of the worst offenders against clearness in the use of pronouns :

'On which, with the king's and queen's so ample promises to him (the Treasurer) so few hours before conferring the place upon another, and the Duke of York's manner of receiving him (the Treasurer), after he (the Chancellor) had been shut up with him (the Duke) as he (the Treasurer) was informed might very well excuse him (the Treasurer) from thinking he (the Chancellor) had some share in the affront he (the Treasurer) had undergone.'—CLARENDON'S CONTINUATION.

The position of the relative is even more important, for it is always of both numbers ; 'who' is moreover of two genders.

'It is a kind of basin, enclosed by a wall, *which* comes from a distance of several miles, . . . and is of a brackish, disagreeable taste.'—RAE WILSON (quoted by Harrison, p. 78).

'They flew to arms and attacked *Northumberland's* horse, *whom* they put to death.'—HUME.

'The Earl of Falmouth and Mr. Coventry were rivals, *who* should have most influence with the duke, *who* loved the earl best, but thought the other the wiser man, *who* supported Pen, *who* disobliged all the courtiers, even against the earl, *who*, etc., etc.'—CLARENDON'S CONTINUATION.

459. **Relatives** being themselves connective words do not admit conjunctions ; unless there are two or more relative clauses to be connected. Hence the following is wrong :—

'The principal and distinguishing excellence of Virgil, *and which* in my opinion he possesses beyond *all poets* (see par. 502), is tenderness.'—BLAIR.

#### THE ARTICLE.

460. The indefinite article is used in speaking of any individual of a class ; the definite article, in speaking of a particular object or class of objects : as—

'The gold is but *the* guinea-stamp,  
A man's a man for a' that.'—BURNS.

461. The spelling and pronunciation of the articles when combined with other letters may be gathered from the following :

‘At a distance of a hundred yards or so from *thē* walls of *thē* abbey, stands *an* aged oak, and we shall reach it in *an* hour.’

In old writers, and occasionally in modern print, *an* is sometimes erroneously placed before semi-vowels or vocal ‘h’ : as—

‘An usurpation’ : ‘An Historical account.’—HALLAM.

In O. E. the article was sometimes joined by mistake to the following word : as, ‘the tone’ and ‘the tother,’ for ‘the one’ and ‘the other.’ ‘Daffodil’ for ‘the asphodel,’ etc. In the words ‘an adder’ and ‘an umpire’ (nadder, and nonpair) the process is probably reversed.

462. Sometimes the definite article is prefixed to plural adjectives to form a class, and to singular adjectives to form an abstract noun.

‘Men call the proud happy.’

‘Then the forms of *the departed*

Enter at the open door.’—LONGFELLOW.

‘Idolatry is the worship of *the visible*.’—HARE.

463. The definite article is used before a singular noun to represent a class : as—

‘The oak is harder than the elm.’

‘Man’ and ‘woman’ are already class nouns and do not admit the article, unless we speak of particular individuals.

Similarly, ‘a,’ and ‘the,’ and ‘no,’ are prefixed to proper names to indicate one of a like character, and *the* is prefixed to names of places or of institutions to indicate a profession.

‘Men falsely imagine that arguments against Christianity have been discovered which the intellect of *a Pascal* or *a Butler* was not comprehensive enough to anticipate, and which *no Clarke* or *Paley* would have been logician enough to refute.’—ROGERS’S REASON AND FAITH.

‘He is *the Machiavelli* of modern Italy.’

‘Love rules *the camp, the court, the grove*.’—SCOTT.

‘He is a member of the outer (utter) bar.’

From these examples it will be seen that names of particular things, and occasionally proper names, are generalized by prefixing the definite article, proper names also by prefixing the indefinite article.

464. The definite article is sometimes prefixed to superlatives, to make them the more emphatic ; and to comparatives, when

followed by 'of' or in phrases like 'the more the merrier' in the ablative case : as—

'*The more men know the less they think of themselves.*'

465. Sometimes the definite article is elegantly used, as in French and in Greek, for the possessive pronoun : as—

'Who have not bowed *the knee* to Baal?'—ROM. xi. 4.

'The heart was affected in his case.'—DE QUINCY.

466. The article is never used in English before virtues, vices, arts or sciences, abstract quantities defined not otherwise particularly, or before terms strictly limited by other definite words, or before titles used as titles, or names as names (see par. 463) : as—

'Falsehood is odious.'

'The eldest son of a duke is called "Marquis."'

'*Thames* is derived from Tamesis, itself the representative of an old British name.' (Not '*The Thames.*')

467. The article ought not to be inserted before infinitives in 'ing' unless they be taken in all respects as nouns : as—

'For *the* dedicating of the altar.'—NUMB. vii. 11.

'Hirsutus had no other reason for the valuing (of) the book.'—RAMBLER, No. 177.

468. As the indefinite article indicates one thing of a kind, it must not be used to denote the whole kind : as—

'The unicorn is a kind of *rhinoceros*,' or 'a *rhinoceros*;' or, 'a unicorn is a *rhinoceros*,' we can say; but not 'a unicorn is *a kind of a rhinoceros.*'

469. Generally, the definite article, or some equivalent (this, that), is required before the antecedent of who, which, etc., when followed by a restrictive or defining clause : as—

'The thoughts which passion suggests are always plain and obvious.'—BLAIR.

470. When two or more subjects are distinctly specified, and attention is called to each, the article ('a' or 'the') must be repeated : as—

'*A* wit's a feather, and *a* chief a rod,

*An* honest man's the noblest work of God.'—POPE.

'Burleigh had a cool temper, a sound judgment, and a constant eye to the main chance.'—MACAULAY.

'To a strong spirit, difficulty is a stimulus and a triumph.'—FOSTER.

'*The common air, the earth, the skies,  
To him are opening Paradise.*'—GRAY.

'*The primitive faith owed its vigour not merely to the miraculous attestations which then abounded, nor to the personal teaching of apostles . . . but in an equal degree to the perils of the time, and to the agitations and the heavy storms of trouble which beat upon the infant religion.*'—ISAAC TAYLOR.

When the article is thus introduced, it ought to be inserted throughout. Hence the following is wrong :

'And own *the* patron, patriot, and *the* friend.'—SAVAGE.

'She never considered the quality but *merit* of her visitors.'—WM. PENN.

'Before the use of the loadstone, or *knowledge* of the compass.'—DRYDEN.

471. When two or more nouns are taken collectively, or describe one person, the article is used only before the first: as—

'A priest and king.' 'The treasurer and secretary.'

'Here at *the gates and avenues of sense*

Thy soul must watch to have intelligence.'—NORRIS.

472. Similarly, if two nouns are applied to the same person by way of comparison, only one article is used: as—

'Southey is a better prose-writer than *poet*.'

If different persons and things are meant, the article is repeated.

473. When one noun is qualified by several adjectives, and the article is used, it is generally prefixed to the first adjective only: as—

'*A loose and verbose* manner never fails to create disgust.'—BLAIR.

'*The wisest, greatest, meanest* of mankind.'—POPE (of Bacon).

474. The repetition of the article generally indicates that two things are spoken of: as—

'No figures will render *a* cold or *an* empty composition interesting.'—BLAIR.

'*The* metaphorical and *the* literal meaning of words are to be carefully distinguished.'

Sometimes, however, the article is repeated for the sake of emphasis, or to call attention to the qualities expressed by the adjectives: as—

'I returned *a* sadder and *a* wiser man.'—COLERIDGE.

'They are singled out from their fellows as *the* kind, *the* amiable, *the* sweet-natured, *the* upright.'—CHALMERS.

'The most wicked, the most atrocious villain that India ever produced.'  
—BURKE.

In all these cases ambiguity is corrected by the context.

475. When the adjectives cannot be regarded as describing one and the same thing, the article must be repeated if the noun is in the singular, or it must precede the first adjective only if the noun is in the plural: as—

'*The 3rd and 5th chapters*;' or, '*The 3rd and the 5th chapter*, of John.'

In the first case, 'chapters' agrees with 3rd and 5th; in the second case there is an ellipsis after 3rd of the word 'chapter.'

Similarly, 'a black and a white horse' means *two* horses; 'a black and white horse' means one horse.

476. When there is an express connection between the two adjectives, such as is indicated by 'both,' 'neither,' 'either,' the singular form must be used, and the article must be repeated: as—

'Both the indicative and the subjunctive mood are found in English.'

'Neither the Old nor the New Testament sanctions such a practice.'

We can say, 'both the earlier and the later *editions*,' because there may be several editions of each.

477. This repetition of the article before nouns regarded as distinct, is analogous to the repetition of other parts of speech.

Examples. Very much of the clearness of style depends on the accurate observance of English rules on this subject.

The following examples are instructive:

'It is a *noble and great thing* to cover the blemishes and to excuse the failings of a friend.'—SOUTH.

'A narrow compass, and yet there

Dwelt *all that's* good and *all that's* fair.'—WALLER.

'The liberty of a private man consists in being master of *his time and actions*, as far as may consist with the laws of God and of his country.'—COWLEY.

'The liberty *to know, to utter, to argue* freely, according to the dictates of conscience, I prize above all liberties.'—MILTON.

'I take him to be the rich man that *lives upon what he has, owes nothing, and is contented*; for the desire of more is want, and want is poverty.'—HOWE.



'Sweet day, so cool, so calm, so bright,  
The bridal of the earth and skie.'—HERBERT.

'What's gone, and what's past hope,  
Should be past grief.'—HAMLET.

'All men walk in the confines either of heaven or of hell : they have their fellowship either with the Father and the Son, or else with the apostate and evil angels.'—J. SMITH.

'Eternity invests every state, whether of bliss or of suffering, with an importance entirely its own.'—ROBERT HALL.

'Type of the wise, who soar but never roam,  
True to the kindred points of heaven and home.'

WORDSWORTH (To the Skylark).

'At length Clarendon returned, without having a single week to look about him, to mix with society, to note the changes which fourteen eventful years had produced in the national character and feelings. He was at once set to rule the state. In such circumstances a minister of the greatest tact and docility would probably have fallen into serious errors; but tact and docility made no part of the character of Clarendon. To him England was still the England of his youth. He ground down every theory and every practice which had sprung up during his own exile. The Roundheads he regarded both with political and with personal aversion. His zeal for episcopacy and for the Book of Common Prayer was now more ardent than ever, and was mingled with a vindictive hatred of the Puritans which did him little honour, either as a statesman or as a Christian.'—MACAULAY.

How emphatic and touching the following enumeration becomes through the repetition of the governing word :

'By thine agony and bloody sweat; by thy cross and passion; by thy precious death and burial; by thy glorious resurrection and ascension; and by the coming of the Holy Ghost.'

In these passages the accuracy and the force depend largely on the careful use of the particles, and the student will find it a good exercise to say why in each case they are omitted or inserted.\*

478. Though 'a' is a weakened form of 'one,' and is therefore properly singular, there are two idioms of our language in which it is used with words of plural force : as—

\* Within the last few months an expensive law-suit has arisen on the meaning of two phrases in the will of a deceased nobleman. In the one he gives his property 'to my brother and

to his children in succession.' In the other, 'to my brother and his children in succession.' This diversity gives rise, it is said, to four different interpretations.

'*Many a man thinks it better to sacrifice his property than offend his conscience.*'

'*A thousand liveried angels lacquey her.*'—MILTON.

'*A thousand questions were opened, and a thousand conflicting claims were preferred.*'—MACAULAY.

In the first case it is connected with a plural adjective, a singular noun, and a singular verb : in the second, with an adjective of multitude, a plural noun, and a plural verb.

479. Both articles, when used with a noun only, precede the Position of noun : when an adjective qualifies the noun, the the Article. adjective is generally placed before it : as—

'*Passion is the drunkenness of the mind.*'—SOUTHEY.

'*A concise writer expresses his thoughts in the fewest possible words.*'—BLAIR'S RHETORIC, p. 176.

Phrases like 'Section the 4th,' 'Henry the 8th,' are exceptions, unless we regard them as elliptical.

480. The pronominal adjectives 'all,' 'both,' 'many,' 'such,' and 'what,' and other adjectives, when preceded by 'too,' 'so,' 'as,' 'how,' stand before the article when it is used ; though 'many' is sometimes preceded by 'the' and by 'a' when great intervenes : as—

'*All the world's a stage.*'—SHAKESPEARE.

'*I'd rather be a dog, and bay the moon,  
Than such a Roman.*'—JULIUS CÆSAR (Shakspeare).

'*Ye see how large a letter I have written to you.*'—GAL. vi. 11.

'*Many a time and oft.*' '*The many favours you have done me.*'

'Few' admits either 'a' or 'the' before it ; or it is used alone ; but in each case with a different sense : as—

'*A few who were present were in the secret.*'

'*The few who were present were in the secret.*'

'*Few who were present were in the secret.*'

The adverbs 'quite' and 'rather' admit 'a' either before or after them.

481. When one adjective precedes a noun, and another follows it, 'a' often stands before each, and there are really two propositions : as—

'*He was a learned man and a cunning.*'—BULWER.

'*The Lord your God is a great God, a mighty and a terrible.*'—DEUT. x. 17.

## ADJECTIVES.

482. Adjectives are said to have the same number, gender, Adjectives and case as the words they qualify. These words are Rule. nouns, pronouns, infinitives, or noun-sentences, thus :

'No worldly enjoyments are *adequate* to the *high* desires of an *immortal* spirit.'—BLAIR.

'They returned to their own country *full* of the discoveries they had made.'

'He (the melancholy enthusiast) thinks himself obliged to be sad and disconsolate.'—ADDISON.

'To err is human, to forgive divine.'

'That an exclusive attention to the ridiculous side of things is hurtful to the character is *true*; but no less *mischievous* is it to fix attention exclusively on the vices of mankind.'—HARE.

483. Adjectives are sometimes used as abstract nouns, occasionally as concretes, and, in poetry especially, sometimes as adverbs: as—

'Burke on "The Sublime" and "The Beautiful."'

'The perception of the *ridiculous* does not necessarily imply bitterness.—HARE.

'He came to *his own*, and *his own* received him not.'

'His purpose was to infuse literary curiosity by gentle and unsuspected conveyance into the *gay*, the *idle*, and the *wealthy*.'—JOHNSON'S LIFE OF ADDISON.

'*Uneasy* lies the head that wears a crown.'—HENRY IV.

'They sportive wheel, or sailing down the stream,  
Are snatched *immediate* by the quick-eyed trout.'

THOMSON'S SEASONS.

Whenever an adjective expresses manner, it is used adverbially, when it expresses quality it is used as an adjective, even though apparently connected with a verb. Compare 'She looks *cold*,' with 'She looks *coldly* on him : ' 'They stand *firm*,' with 'They maintain their rights *firmly*.' This usage, however, will not justify such expressions as, 'He is *remarkable* well.'

484. Sometimes the words which adjectives qualify are not expressed.

'To him they gave heed, from the least [person] to the greatest.'

In a few phrases the adjective is used alone, governed by a

preposition, and having the force of an adverb : as—‘In general ;’  
‘In particular.’

485. The following forms are idiomatic, and must be recognized however we may explain them.

‘*This sort cometh or come not out but by prayer and fasting.*’

The plural verb may be used if ‘sort’ refers to number, not quantity ; but not ‘these sort come.’

‘*Full many a flower is born to blush unseen.*’—GRAY.

‘*One seven times hotter than it was wont.*’—DAN. iii. 19.

‘He was fined “twenty-pound” (Pope, Young, etc.), and for *every thirty days’ delay* in paying it a pound was added to the fine.’

‘*A thousand horse, and none to ride.*’—BYRON.

486. When participles are used as adjectives, they retain the form but not the government of the participle : as—

‘The man that is most sparing *of* his words is often the most deserving *of* attention.’

487. ‘Either’ and ‘neither’ (which are both adjectives and pronouns) refer properly to one of two : ‘any’ and ‘none,’ or ‘no,’ to more than two.

488. ‘Each’ and ‘every’ refer to one of many ; the first restrictively, the second universally. ‘The other’ refers to the second of two ; another to more than one of two. Hence ‘each other’ should never be used of more than two, nor ‘one another’ of two.

489. Some is used either with or without a noun. Without a noun it is plural. If it is singular, it must be followed in modern English by ‘man,’ ‘person,’ ‘one,’ or an equivalent. In Old English ‘som’ is sometimes singular, though used alone.

490. The ‘whole,’ which refers to the component parts of a single body, is singular ; ‘all’ is plural or collective. ‘Less’ (referring to quantity) is singular ; fewer (to number) is plural. The following are therefore wrong :

‘The Red Cross Knight runs through *the whole steps* of the Christian life.’—SPECT. 540.

‘There are *no less than* twenty diphthongs in the English language.’—DR. ASH.

491. The position of the adjective in the sentence is either Position of before or after its noun. When only one adjective is Adjectives. used, it generally precedes its noun, but is found after it in the following cases :

Sometimes in poetry, as—

‘Shadows *dark* and sunlight sheen  
Alternate come and go.’—LONGFELLOW.

Generally when the adjective is an enlargement of the object of the verb :

‘God made thee *perfect*, not immutable.’—MILTON.

‘All men agree to call vinegar sour, honey sweet, aloes bitter.’—BURKE (on Taste).

Adjectives formed by the prefix ‘a,’ as ‘afraid,’ ‘alert,’ ‘asleep,’ ‘awake,’ etc.

Some adjectives with the force, though without the form of the participle : as, ‘The Queen regnant,’ ‘The heir apparent,’ ‘The heir presumptive,’ ‘The time then present.’

492. When several adjectives qualify one noun, they sometimes precede it. Sometimes they follow it, especially when any one of them is enlarged. Sometimes one precedes and another follows : as—

‘Be not like *dumb*, *driven* cattle—  
Be a hero in the strife.’—LONGFELLOW.

‘Along with Shakspeare’s intense humour, and his equally *intense* *piercing* insight into the *darkest*, *deepest* depths of human nature, there is still a spirit of universal kindness pervading his works.’—HARE.

‘The great cry that rises from all manufacturing cities, louder than their furnace blast, is, that we manufacture everything there except men.’—RUSKIN’S STONES OF VENICE.

‘*High* above the crowd appeared the Inca, *borne* upon the shoulders of his principal nobles.’—PRESCOTT.

493. When of two or more adjectives one qualifies another, they ought to be connected by a hyphen, or at all events pronounced as a compound word : as, ‘A red-hot iron,’ ‘A dead-ripe peach.’

494. When two numerals qualify one noun, the ordinal adjective generally stands first and the cardinal second : as, ‘The *last six* chapters of John ;’ ‘The *first two* of Matthew.’ (See par. 250.)

495. When there is an enlargement of the adjective by means of qualifying phrases, the adjective is occasionally placed before the noun : as—



'*Sordid in dress, but of lofty bearing ; unimpassioned, though intensely earnest ; abstemious in speech, yet uttering occasionally words of strange significance, Ignatius Loyola was working over the mind of his young companion a mighty spell.*'—SIR J. STEPHEN.

When such adjective-clauses are placed first, the sense is kept in suspense till the subject is named. Usually they are placed after the noun : as—

'Outflow

Millions of flaming swords, *drawn from the thighs*  
Of mighty cherubims.'—MILTON.

'Oliver found a nobility, opulent, highly considered, and as popular with the commonalty as any nobility has ever been.'—MACAULAY.

'As there is no stronger sign of a mind *destitute of the poetical faculty* than the tendency to turn images into abstractions—Minerva, for example, into Wisdom—so there is no stronger sign of a mind *truly poetical* than a disposition to reverse this process, and to make individuals out of generalities.'—MACAULAY.

'A fit of the tooth-ache, *proceeding from the irritation of a nerve about as big as a cambric thread, is enough to drive an understanding, capable of instructing the world, to the verge of insanity.*'—EVERETT.

496. Adjectives forming part of the predicate are often placed first for the sake of emphasis : as—

'*Soft* is the strain when Zephyr gentle blows.'—POPE.

'*Redder and redder* grew the snow, and more heavily trampled, as they wined round the rocks.'—WILSON.

'The greater the danger, indeed, the higher the charm.'—PRESCOTT.

'*Proud and vain-glorious, swelled with lofty anticipations of his destiny* no danger could appal, and no toil could tire *him.*'—PRESCOTT.

These rules on the arrangement of adjectives are subject to the following principle, that no arrangement is allowable which makes the sense ambiguous.

497. The comparative degree of adjectives (which is formed, as we have seen, by 'more,' or by adding 'er' to the positive) always implies that one object possesses more of a quality than another; the superlative implies that one of more than two possesses a quality in a greater degree than any of the rest. The former should not be used when more than two objects are compared, nor the latter, when there are but two compared.

Of course these objects may represent classes :

'The church ought to be *holier* than the world.'

'Cibber grants it a better poem of its kind than (say *the best*—that) ever was written.'—POPE,

498. After 'other,' 'rather,' 'else,' 'otherwise,' used as comparatives, and all comparative forms, 'than' should be used before the latter term of the comparison : thus—

'Style is nothing *else than* that sort of expression which our thoughts most readily assume.'—BLAIR.

'The premeditation should be of things rather than of words.'—BLAIR.

On the other hand, 'than' is confined to this purpose. Hence the following are wrong :

'*Scarcely* had he uttered the fatal word, *than* (*when*) the fairy disappeared.'—SOANE.

'A history now by a Mr. Hume, or a poem by a Mr. Pope, would be examined with *different* eyes *than* had they borne any other name.'—D'ISRAELI.

499. Sometimes the object of comparison is only implied in a sentence, and sometimes the superlative is used by way of eminence only, and without any comparison.

'The lamp of his zeal burnt on *brighter* and *brighter* amidst the dust of parchments.'—LOCKHART.

'In grave Quinctilian's copious work we find

The justest rules and clearest method joined.'—POPE (on Criticism).

500. In old English double comparative and superlative forms are occasionally found. But such forms should be generally avoided, as should adverbs of degree before adjectives not properly susceptible of comparison.

Lesser is established as a second form of the comparative of little : 'The lesser Asia.' 'In greater or lesser degrees of complexity.'—BURKE.

501. When two adjectives are combined, and both are in the comparative or in the superlative degree, one formed in 'er' or 'est,' and the other by 'more' or 'most,' it is better to put the former first : as—

'He is the ablest and most conscientious defender they have.'

502. When adjectives or their equivalents deny equality, or affirm inequality, neither term of the comparison should ever include the other : as—

‘Noah and his family outlived all who lived before the flood.’

‘No writing lifts exalted man so high

As sacred and soul-moving *poesy*.’—SHEFFIELD.

‘I know none so happy in his metaphors as Addison.’—BLAIR.

None are strictly accurate : Noah lived before the flood, and did not outlive himself ; poesy is a writing ; Addison is included in ‘none ;’ and is therefore said to be not so happy as himself.

503. When a comparative is used with ‘than’ the thing compared must always be excluded from the class of things with which it is compared.

‘Jacob loved Joseph more than all his (insert other) children.’

‘Errors in education should be less indulged than any’ (add other).—LOCKE (on Education, p. iv.).

504. When a superlative is used, the class between which the comparison is made, and which is introduced by ‘of,’ should always include the thing compared. Hence the following are logically wrong, though the first is allowed in poetry :

‘Eve, the fairest of all her daughters.’—MILTON.

‘Quoth he, This gambol thou advisest

Is of all *others* (read ‘gambols’) the unwise.’—HUDIBRAS.

‘Of all *others* that was the qualification most wanted at that time.’

505. ‘More’ and ‘most’ are sometimes adverbs of degree, sometimes adjectives of number or of quantity ; and they must be so arranged that the reader may not confound them : as—

‘Most instructive lessons may be learnt from adversity.’

506. In English, the comparative degree does not govern a case, as in some other languages. ‘Than’ is simply a conjunction, and has the same case after it as before it : as—

‘I am taller than *he*’ (is). ‘I have aided *you* more than *him*.’

Some (Morell and others) maintain that ‘than’ is followed by the objective case of the relative : as in Milton—

‘Satan—*than whom* none higher sat.’

So apparently in Lord Brougham :

‘We have now named the most extraordinary individual of his time, one certainly than whom none ever better sustained the judicial office ; one than whom none ever descended from the forum into the senate with more extraordinary powers of argumentation, or flourished there with greater renown,’—ON SIR W. GRANT.

If this view be allowed, 'than' must be regarded as a preposition. But Milton's line is generally held to be bad grammar; and 'whom' in the second passage may be regarded as the accusative connected by 'than' with 'one.' (See par. 585.)

## VERBS.

507. Verbs agree with their subject in number and in person. **Verbs. Rule.** The rules as to number have been given already (see par. 357, etc.). The forms peculiar to the persons may be seen in par. 296. The following meet more complex cases.

508. If two or more subjects are of different persons, and are connected by 'and,' the verb is in the plural; and in the first person if the first person is named; in the second person, if the second is named; and in the third person, if both are in the third: as—

'You and I (we) are; you and he (you) are; he and she (they) are.'

509. If one pronoun is affirmative, and the other negative, the verb agrees with the affirmative pronoun: as—

'You, and not I, were there.' 'He, and not you, is chargeable with that fault.'

If 'neither,' 'nor,' 'either,' 'or,' are used, the verb usually agrees with the nearest pronoun: as—

'Neither you nor I am right.' 'Either you or he is wrong.'

But this last form is inelegant and confusing.

It may be remarked that Englishmen generally put the pronoun of the first person last, 'You, and he, and I.' In Latin, the pronoun of the first person is put first, 'Ego et Rex meus.'

510. When the relative or the interrogative pronoun is used, the verb must agree with the antecedent in person and number. This principle has been applied to a common phrase, though with doubtful propriety:

'The words are *as follow*.'—ADDISON (Spec. 513).

Steele, Tooke, Crombie, Morell, Allen, and Cornwell, concur in this form, but most grammarians say 'as follows.' The latter is preferable. If 'as follow' is used, 'as' is then a relative referring to 'the same,' or 'such' understood: 'as' ('es,' *that, it*) and 'so' are thus used alone in German, but 'as' is not so used

in English in any other case. The expression is now adverbial, like 'as regards,' or 'so far as concerns.'

511. Active transitive verbs govern an objective case; some two objective cases, some an objective case of the thing, and a dative of the person. (See par. 403, 410.)

The verb 'to be,' some intransitive verbs, and some passive verbs, admit the same case after them as before them. (See par. 416.)

512. Sometimes the copula or a simple equivalent is omitted in poetry and in energetic composition : as—

'Sweet the hum  
Of bees, the voice of girls, the song of birds,  
The lisp of children, and their earliest words.'—BYRON.

'Hence (i.e. from imagination) the ardour of the selfish to better their fortunes; hence the zeal of the patriot and the philosopher to add to the virtue and the happiness of the race.'—D. STEWART.

513. 'Do' is often used in modern English, sometimes as an auxiliary, sometimes as an emphatic form, and sometimes as a substitute for some other verb.

**As an auxiliary :**

(a). In negative sentences.

'With the exception of Godwin, *I do not* know that any of the male writers of this period can be put in comparison with some of the other sex.'—MASSON.

(b). In questions.

'Do you mean that the English are insensible to the effects of a beautiful style? Not at all.'—DE QUINCEY.

(c). In answers with an ellipsis of the principal verb :—

'Yes, I do.'

For emphasis : as—

'When they *do* agree, their unanimity is wonderful.'—SHERIDAN.

As a substitute for other forms : rightly where it is an auxiliary, or where it appropriately represents a phrase : as—

'And then he falls, as I do,' (i.e. as I do fall).—SHAKESPEARE.

'This will improve the feeling of the country, and if it fail to *do so*, it is still defensible.'—DE QUINCEY.

'There's not in nature  
A thing that makes a man so deformed,  
As *doth* intemperate anger.'



Wrongly or inelegantly if it stands for a word, as brief and more expressive ; or if it is not an auxiliary and is put for a verb to which its proper meaning is not adapted : as—

‘I did not say, as some have *done*’ (better ‘said’).—BOLINGBROKE.

‘A poet by the force of genius alone, can rise higher than a public speaker can *do*’ (‘rise’).—BLAIR’S RHET.

‘All that can be urged is the reason of the thing, and this I shall *do*’ (urge).—WARBURTON.

‘Successive images must elevate more than any single image can *do*.’

514. The perfect tense is really as we have seen a present ; and should be used of past acts only when they are connected expressly or by implication with present time ; otherwise the past tense must be used. Hence the following are wrong :—

‘*I have formerly talked with you about a military dictionary.*’—JOHNSON.

‘*Many years after this article was written, has appeared the history of English Dramatic Poetry by Mr. Collier.*’—D’ISRAELI.

‘Of this admirable work a subsequent edition *has been* published in 1822.’—ALISON.

515. ‘Shall,’ ‘will,’ ‘can,’ and ‘may’ are sometimes regarded as auxiliaries only ; but in fact they are both auxiliaries and independent verbs.

‘Shall’ is the English form of the future ; but in modern English, the use of it, to express simple futurity, is confined in direct sentences to the first person : ‘will’ is used in the second and third. In questions, ‘shall’ is used in the first and second persons ; and in indirect sentences, or where all idea of constraint is by the form of expression excluded, it is used of all persons. (See par. 300.)

All these auxiliaries, as well as ‘have’ and ‘did,’ etc., are used in answers and in subordinate clauses with an ellipsis of the principal verb :—

‘I never did like his opinions, and I never *can*.’

‘Hast thou not sworn allegiance unto me ? I *have*.’—SHAKESPEARE.

Such expressions are allowable, only when the form of the principal verb, as it stands in the one sentence, is such as can be repeated without change in the other.

516. When two or more words are connected which involve

different forms of the same verb, such parts of the tenses as are not common to both must be inserted in full : as—

'This dedication may serve for almost any book that *has been*, is, or shall be, *published*.'—BOLINGBROKE (corrected).

'Do' is an exception (see par. 513). If no part of the one verb is found in the other, this form must not be used at all : as—

'I am surprised that Mr. Murray should leave some things as he has' [left them].

517. When verbs are connected by 'and' or 'nor,' and refer to acts described as done by the same person under the same circumstances, and at the same time, they must agree in mood, in tense, in person, and even in form :

'If any man *be* a worshipper of God and *do* ('doeth' E. V.) his will, him he *heareth*.'—JOHN ix. 31. See also ACTS xxiv. 19, and MATT. xviii. 22.

'With noiseless foot thou *walkedst* the vales of earth ;  
Most honourable thou *appeared* (*appearedst*), and most  
To be desired.'—POLLOCK, book ix. 18—24.

'But where is he, the pilgrim of my song ?

Methinks he *cometh* late and *tarries* [eth] long.'—BYRON.

If they differ in person, the mood and tense must be retained. And if the time and circumstances differ and with these, the tense and mood, the simplest form should generally be put first : as—

'Some *are* and *must be* greater than the rest.'—POPE.

'The volume *deserves* a place on our shelves and *will not fail* to obtain it.'

When one verb depends on another, they must observe a proper succession of tenses : as—

'He *tells* me that he *will*.' 'He *told* me that he *would*.' 'I *think* he can.' 'I *thought* he *could*.'

518. If verbs are used in different voices, moods, or tenses, and are emphatically distinguished, the nominative or its equivalent should generally be repeated : as—

'There is and [there] must be a supreme Being who created and [who] supports them.'—BEATTIE.

'A man may be rich by chance, but cannot be (better 'he cannot be,' or better still 'no one can be') good or rise without effort.'

'What would you have said, Dr. Johnson, of Buchanan had he been an Englishman ?' 'Why, sir, I should *not* have said of Buchanan had he

been an Englishman, what I will now say of him as a Scotchman, that he is the only man of genius his country ever produced.'—JOHNSON'S LIFE.

519. Propositions regarded as universally true are generally put in the present tense, whatever tense precedes them : as

'He *will* tell you that "whatever is, *is* right."'

'He *seemed* hardly to know that two and two *make* four.'

Quotations without 'that' are generally made in the tense used by the author whose words are quoted.

'I quoted the saying of Mackintosh,—“Men of all countries are more alike in their best qualities (and I may add in their worst) than the pride of civilization is willing to allow.”’—MRS. JAMESON.

520. After verbs of commanding, hoping, desiring, intending, permitting, etc., the present infinitive is always used for the act commanded, etc., whatever be the tense of the governing verb : as—

'I directed him *to go*.' 'I shall ask to be there.' 'I hoped to see you *come*.'

Unless the act spoken of was regarded as completed before the time expressed by the governing verb : as—

'I hoped to have seen you before the meeting.'

Such forms generally imply a supposition or intention, not realized.

521. The forms 'save' and 'except' are originally imperatives and generally govern objective cases : as—

'Who flatters is of all mankind the lowest,  
*Save him* who courts flattery.'—H. MORE.

Of course a noun sentence originally introduced with 'that,' may take the place of the simple object : as—

'*Save that* they sayden a few wordes more.'—CHAUCER.

'Except [the Lord keep the city] the watchman waketh but in vain.'—Ps. cxxvii.

When these forms govern a case, they are generally regarded as prepositions. When used before a verb (or sometimes before a pronoun, a noun with a verb understood, see par. 322), 'that' is often omitted, and they are regarded like 'after,' 'before,' etc., as conjunctions : as—

'*Except ye repent*, ye shall all perish.'

522. The subjunctive or conditional mood is used in complex sentences. The clause that contains the condition (or its equivalent) is called the conditional or subordinate clause. The clause

that contains the consequence, the consequent, or principal clause. Either may be placed first in the sentence : as—

‘If there’s a hereafter,

Then must it be an awful thing to die.’—BLAIR.

‘Every man is a volume, if you know how to read him.’—CHANNING.

523. Sometimes the conditional clause is put as a question, or as an imperative : sometimes it is introduced by ‘were’ or ‘had,’ or ‘would ;’ and sometimes it is entirely omitted :

‘Is any afflicted ? Let him pray.’—JAMES,

‘*Prove that, and I will submit.*’

‘*Would I describe a preacher such as Paul,*

*Were he on earth, would hear, approve, and own,*

*Paul should himself direct me.*’—COWPER.

‘How else should I have known it ; i.e. if I had not heard you say it.’—BURKE.

‘You did better than I should have done.’—GOLDSMITH.

A preventing conditional clause is introduced by ‘were it not for ;’ ‘were it not that ;’ ‘but for ;’ and is followed by the subjunctive in the principal clause.

524. The principal clause is put in the indicative, the imperative, or the subjunctive ; in the indicative or imperative after the present subjunctive, and in the subjunctive after the past subjunctive : as—

‘Though he *slay* me, yet *will* I trust him.’

‘If it *be* thou, *bid* me come.’

525. The usual forms of the subjunctive in the principal clause are ‘would’ or ‘should ;’ and ‘would,’ or ‘should have :’ but sometimes ‘were’ is used for ‘would be ;’ ‘had’ for ‘could have,’ and sometimes the subjunctive auxiliary is omitted : as—

‘If ’twere done, when ’tis done, then ’twere (would be) well

It were done quickly.’—SHAKESPEARE.

‘It were (would be, or would have been) wise for the king, if the blood now shed had been thought a sufficient expiation for the offence.’—GOLDSMITH.

‘If Pompey had fallen by the chance of war, at Pharsalia, he *had* died still glorious, though unfortunate.’

‘I *had* fainted unless I had believed to see the goodness of the Lord in the land of the living.’—PS. xxvii.

'Speech is the light, the morning of the mind,  
It spreads the beauteous images abroad,  
Which else *lie* furl'd and shrouded in the soul.'—DRYDEN.

526. The correlative subjunctive forms may be seen from the following—

'If he *be* here, he *is* in this part of the room; or I *will* find him.'

Present subjunctive with present indicative or future.

'If he *have* paid the money, it is now at the bank, or it will be found there to-morrow.'

Present perfect and present or future.

'If he *were* here, I *would* tell him to his face.

Past subjunctive with force of present, as in classic languages.

'If he *had* been here, I *should* have found him.'

Past perfect with force of past.

'If he were (or were to be, or should be) rewarded, others *would* be encouraged by his success.'

A past subjunctive used as a future, or a future subjunctive with a future subjunctive.

'If he *should* (or were to) try, he *would* succeed.'

A future subjunctive with a future subjunctive.

527. In classic languages the use of the subjunctive is regulated by intricate rules, and attempts have been made to introduce similar rules into English. The tendency in modern English is to merge the distinction between subjunctive and indicative. But it is impossible to merge it entirely; nor is it desirable. To check this tendency and secure simplicity, it is best to adopt the simple principle: When in a conditional clause it is intended to express doubt or denial, use the subjunctive (1). In the consequent or principal clause, the subjunctive form is used—if the conditional or subordinate clause expresses what is future and contingent; or if it refers to past time and by implication denies the supposition (2): as—

(1). 'If he *is* innocent—as you affirm, and I do not question—.'

'If he *be* guilty—as I hope, and believe he is not—.'

Should, it will be remembered, is also an imperfect of shall; and hence a little ambiguity:

'If I *should* visit Geneva, this summer, I *will* certainly call on you.'

(2). 'If he *should* (i.e. were to) try, he *would* succeed.'

'If he *were* here (as he is not) I *would* speak to him.'

'If he *had been* here (as he *was* not) I *should have* spoken.'



Others affirm that the subjunctive is used with propriety only when we speak of what is future and contingent ; \* never of what is present or past ; but for English this principle is less satisfactory than the preceding.

528. Verbs are sometimes used absolutely, i. e. independently of other parts of the sentence ; the imperative and the infinitive with 'to' and in 'ing' : as—

*'Take him for all in all,*

*We ne'er shall look upon his like again.'*—SHAKESPEARE.

*'There are, say, a thousand languages and dialects.'*

*'To speak frankly, he will not succeed.'*

*'Taking them as a whole, they are a fair sample.'*

To be sure ! Well done ! Here goes ! are rather verbal adverbs, or exclamations, than forms of the verb.

529. A verb in the infinitive has no nominative ; yet it may take a subject of its own preceded by 'for' : as—

*'For me to live is Christ—and to die, is gain.'*

*'For a man to be proud of his learning is the greatest ignorance.'*—JEREMY TAYLOR.

*'When ill news comes too late for it to be serviceable to your neighbour, keep it to yourself.'*—ZIMMERMAN.

530. Verbs in the infinitive are placed after nouns, adjectives and other verbs (some add, after other parts of speech), and are governed by them, either with 'to' or without it. An infinitive is also sometimes the subject of a sentence : as—

*'Honour is a good brooch to wear on a man's hat at all times.'*—JONSON.

*'The slowest to promise is often the surest to perform.'*

*'It is vain for us to expect forgiveness, if we refuse to exercise a forgiving temper.'*—HOADLEY.

*'Eternal hope, when yonder spheres sublime*

*Peal'd their first notes to sound the march of time.'*—CAMPBELL.

*'The Son of man is come to seek and to save the lost.'*

*'To be entirely just in our estimate of other ages, is not only difficult—it is impossible.'*—FROUDE.

Verbs in the infinitive are sometimes used in English, as in Greek and in Latin, after interjections expressive of a wish :  
'Oh ! to have seen him !'

\* See Harrison on the English Language, p. 286.

531. The noun or verb infinitive, if transitive, may govern a case; and the gerundial form when ending in 'ing' may be itself governed by a preposition. If it governs a case, it is a verb and does not admit an article before it: if the article is inserted, the verb becomes a noun and requires 'of' after it: as—

'The greatest decorum is to be observed in the bestowing of (or in bestowing—not in the bestowing) good offices.'—SPECT. 292.

'They left beating (of) Paul.'—ACTS xxi. 32.

If 'of' be retained, it is the sign of an objective genitive.

532. Sometimes these two forms are equivalent and are used (though not elegantly) in the same sentence (a). Sometimes they differ in sense. When the noun after the verb is the object of the verb the infinitive form should be used; when it represents the agent, use the noun and the Norman genitive (b).

(a). 'Poverty turns our thoughts too much upon the *supplying* of our wants; and riches upon *enjoying* our superfluities.'—ADDISON, (Spect. 464.)

(b). 'The court spent the day *in hearing* the witness.'

'It was said *in the hearing* of the witness.'—BROWN'S GRAMMAR, p. 617.

533. The genitive form of the infinitive in 'ing' is frequent: the government by it of a possessive case is always questionable.

'The desire *of seeing* his friends induced him to leave.'

'Dryden makes a handsome observation on *Ovid's writing* a letter from Dido to Æneas.'—SPECT. 62.

'By *his* studying the Scriptures David became wiser than his fathers.'

The last may be corrected by deleting 'his'; and the second by altering the structure of the sentence.

534. The objective infinitive (with 'to') is generally used after verbs that express feelings or acts of the mind; or acts and states originating directly in the will or in the understanding: as, to wish, to seek, to resolve, to request, to command, to warn, to promise, to refuse, to delay, to think, to cause, to make, to teach, to rejoice, etc.

After some of these verbs—as to command, and to request—the objective infinitive is allied to the infinitive of purpose, and is so translated in classic languages.

535. Verbs of 'thinking,' 'saying,' 'knowing,' 'believing,'

'wishing,' 'rejoicing,' 'sorrowing,' 'wondering,' are also often followed by the noun sentence with 'that' expressed or understood.

536. The gerundial infinitive in 'ing' or with 'to' represents an A. S. dative form, and may be distinguished from the ordinary infinitive by the fact that it generally implies purpose, and that it is found after nouns, adjectives, and intransitive and passive verbs : as—

'It is high time to awake out of sleep.'

'Apt to teach.'

'And fools who *came to scoff remained to pray.*'—GOLDSMITH.

In O. E. 'for' is sometimes inserted with 'to'; and in modern English it is often used with the infinitive in 'ing': as—

'And clerkes he made,

For to counseillen the kyng.'—PIERS PLOWMAN.

'What went ye out *for* to see.'—MATT. xi. 8.

'Fit for teaching.'

The gerundial infinitive explains the following forms, 537—541.

537. The verb 'to be' with 'for' and the infinitive in 'ing' is used idiomatically to express purpose :—

'Any who *are for meanly giving up* the privileges of Britons.'—GOLDSMITH.

538. A verb in the active voice is used with nouns and with adjectives, where some might suppose a passive verb required : as—

'A house to let.' 'Hard to bear.' 'Sad to tell.'

539. The infinitive in 'ing' is sometimes used with 'no' to express what cannot be done : as—

'There is no bearing his uncharitableness.'

540. The infinitive active is used with a form of the verb 'to be,' or 'to have,' to express what is settled to be done : as—

'He is to start to-morrow.'

'Men *have to gain* their bread by the sweat of the brow.'

541. The infinitive passive is used with the verb 'to be,' to express what is settled to be done, what must be done, or what may be done : as—

'The deed is to be signed next week.'

'The dictates of conscience *are always to be* treated with respect.'

'The same sentiment *is to be found* in the Epistle to the Romans.'

'The Lord's name *is to be* praised.'—PS. cxiii. 3.

542. 'To,' the usual sign of the infinitive, is omitted after the auxiliary verbs, and frequently after 'bid' (in the sense of commanding); 'dare' (used intransitively); 'do,' 'feel' (used transitively); 'have,' 'hear,' 'let' (used transitively); 'make,' 'must,' 'need' (used as an auxiliary); and 'see,' with verbs of like meaning, 'behold,' 'watch,' etc.

'If the prophet had *bid thee do* some great thing.'—2 KINGS v. 13.

'Who *durst defy* the Omnipotent to arms.'—MILTON.

'Certainly it is heaven upon earth to *have* a man's mind *move* in charity, *rest* in Providence, and *turn* upon the poles of truth.'—BACON (Essays).

'I *hear thee speak* of a better land.'—HEMANS.

'He *need* not have gone.'

'A workman that needeth not to be (or that *need* not *be*) ashamed.'—2 TIM. ii. 15.

In O. E. :

'If I preche the gospel, glorie *is* not to me; for nedeliche I mote doon (must to do) it.'—WYCLIF.

Generally when any of these verbs are themselves infinitives, they are followed by the infinitive with 'to' :

'He would have all men to bend to his plans.'

543. In old English 'to' is more frequently inserted; as it sometimes is in modern English, when the metre or the sense requires it : e. g.—

'Bid me *to strike* my dearest brother dead.'—ROWE.

'Tranio ! I *saw* her coral lips *to move*,

And with her breath she did perfume the air.'—SHAKESPEARE.

'Man is made *to mourn*.'—BURNS. (Infinitive of purpose).

'I feel it *to be* my duty to go.'—(So of all mental affections).

'Thou hast dared

*To tell* me what I durst not tell.'—DRYDEN.

544. The infinitive itself is often omitted after these verbs, in replies to questions, and in subordinate clauses :

'Did not Shakspeare borrow from others? He *did* (borrow), yet is he more original than the originals.'—LANDOR.

'I could not sleep last night; I never *can*, when it rains.'—LONG-FELLOW (in Adam's Grammar).

545. When two or more infinitives are used in the same sen-

tence, 'to' is not repeated, unless attention is called to each verb as descriptive of a distinct act : as—

'Suffer me first to go and bury my father.'—MATT. viii. 21.

'The most accomplished way of using books at present is to *serve them* as some do lords; *learn* their titles, and then *brag* of their acquaintance.'—SWIFT.

546. Generally the infinitive is placed after the word that governs it : but when emphatic, it may stand first :—

'To spare you I came not as yet unto Corinth.'—2 COR. i. 23.

'*Weep* I cannot,

But my heart bleeds.'—SHAKESPEARE.

'To suffer or to do, our strength is equal.'—MILTON.

547. When the infinitive is the nominative to a verb, it is often placed after it, and 'it is' or some similar form introduces the sentence : as—

'*It is impossible to make people understand* their ignorance; for it requires knowledge *to perceive* it.'—JEREMY TAYLOR.

'*'Tis mad idolatry*

*To make the science greater than the God.*'—SHAKESPEARE.

548. The negative when used with the infinitive always precedes it: with other forms of the verb it either follows, or is inserted between the principal verb and the auxiliary.

Grant me, O God, thy voice to know,

And *not* to be afraid.'—HEMANS.

549. Participles agree with their nouns in gender, number, and case : as—

'*Toiling, rejoicing, sorrowing,*

Onward thro' life he goes,

Something *attempted*, something *done*,

Has earned a night's repose.'—LONGFELLOW.

550. Carefully note that participles in *ing* are known not by their ending, but by the fact that they are formed from verbs and refer to some agent. The following are infinitives :—

'Habits are soon assumed; but when we strive to strip them off, 'tis *being flay'd* alive.'—COWPER.

'But this again is *talking* quite at random.'—BUTLER.

In many grammars, infinitives in 'ing' are still erroneously treated as participles.



The participle in 'ing,' it must be noted, is not necessarily present and active; nor is the participle in 'ed' necessarily passive: the first is 'incomplete,' the second, 'complete' or 'perfect': whether the second is passive depends on the nature of the verb.

551. The participle often requires other words to complete the sense, and hence it is generally placed after the word it qualifies. Herein it differs from the adjective: as—

'The very clock had a *dismal* sound, *gasping and catching its breath*, and *striking the hour* with a violent determined blow.'—LONGFELLOW.

552. The whole clause, however, may be placed before the subject or after it and before the verb: as—

'*Leaning my head upon my hand*, I began to figure to myself the miseries of confinement.'—STERNE.

'For freedom's battle once begun,  
*Bequeath'd* by bleeding sire to son,  
*Tho' baffled oft* is ever won.'—BYRON.

553. Sometimes the participle takes the place of an adjective.

'The hawthorn bush, with seats beneath the shade,  
For *talking* age and *whispering* lovers made.'

THE DESERTED VILLAGE.

554. Participles admit of degrees of comparison only when they describe not acts but qualities: as—

'A most *loving* child.'

555. When a participle is put in apposition to a noun or pronoun, it is often connected with it by 'as': thus—

'The first cause I shall mention, *as contributing* to this extraordinary combination and development of fancy and genius, was the Reformation.'  
—HAZLITT.

556. After verbs of 'seeing,' 'hearing,' and 'feeling,' the participle is often used for the infinitive, and is put in apposition to the object of the verb: as—

'Full many a glorious morning have I seen  
*Kissing* with golden face the meadows green,  
*Gilding* pale streams with heavenly alchemy.'—SHAKESPEARE.

557. After an intransitive verb, signifying to begin, to con-

tinue, etc., the participle is sometimes used for the infinitive, and agrees with the subject of the verb.

'The *ass* began *galloping* with all his might.'—DR. AIKEN.

'They commence *running* next month.'

'So when *they* continued *asking* him.'—JOHN viii. 7.

Some verbs of this class are transitive, and the apparent participle may be regarded as an infinitive. In Greek both forms are used.

558. After verbs of 'desisting' and 'avoiding,' the participle is sometimes used for the infinitive, and agrees with the subject. If the verb is transitive, the infinitive in 'ing' is used, or sometimes the infinitive with 'to': as—

'He ceased *speaking*, and the men stopped *working*, as he had recommended them.' Either infinitive or participle.

'I cannot *help mentioning* here one character more.'—SPECT. 554.

'Nor can I *help thinking* that we may trace the influence exerted by religious faith in the spirit of the poetry of the age of Elizabeth.'—HAZLITT.

Verbs of preventing are erroneously connected with a participle. They require the preposition *from*, and the infinitive in 'ing': as—

'To prevent it [*insert from*] *breaking out* into open violence.'—ROBERTSON'S AMERICA.

#### ADVERBS.

559. The chief concern of syntax with adverbs, is to fix their place; and to see that when used as adverbs they take the regular adverbial form.

560. Adjectives are sometimes used adverbially, as we have seen: but that fact will not justify the use of adjectives with adjectives: as—

'It is *excessive* wrong.'—GOLDSMITH.

'His speech was all *excellent* good.'—T. FULLER.

'Egenhart, who was secretary to Charles I., became *exceeding* popular.'

Some regard 'exceeding' as a participle (as in 'passing strange'), and justify the expression: but in fact it is the quality of *popularity* which is here described, and not something else: the phrase therefore is wrong.

561. So far as grammar is concerned, adverbs may ordinarily be inserted in any part of the clause of the sentence they qualify: as—

*Unfortunately*, he-thinks-too highly-of himself—

Here the adverb may be placed wherever there is a hyphen.

When great emphasis is intended, or a whole clause is qualified, adverbs are often put at the beginning : as—

‘*Meanwhile* the disorders went on increasing.’—MACAULAY.

But when they are found in the same clause with various words, any one of which they may qualify, they must be closely connected with the words to which they belong ; and are generally placed *before* adjectives, *after* verbs, and *between* the auxiliary and the participle. Hence the following are wrong :—

‘Sextus the Fourth was a great collector of books, *at least*.’—BOLINGBROKE.

‘By greatness I do *not only* mean the bulk of any single object, but the largeness of the whole view.’—ADDISON.

‘For sinners also lend to sinners, to receive as *much again*.’—LUKE vi.

The position of the negative (‘not’) and of all words that may be either adjectives or adverbs (‘only,’ etc.), must be carefully marked.

The importance of this principle may be seen from another example :—

‘*Only* he promised a book.’

‘He *only* promised a book.’

‘He promised *only* a book.’

562. Adverbs qualify verbs, adjectives, and other adverbs : though they seem sometimes to be used alone, or sometimes to qualify prepositions, nouns, or other parts of speech : as, ‘Yes,’ ‘No,’ ‘Certainly.’ These last forms stand for a whole sentence.

‘Honour hath no skill in surgery then ? *No*.’—HENRY IV.

(a). ‘*Right against* the eastern gate,

Where the sun begins his state.’—L’ALLEGRO.

(b). ‘I hear the *far-off* curfew bell.’—MILTON.

(c). ‘For the falling and rising *again* of many in Israel.’—LUKE ii.

In the **above** expressions, the adverb either qualifies a suppressed verb (a) ; is an adjective (b) ; or belongs to a verbal noun (c).

563. Adverbs are often made adjectives (‘the *then* ministry’) though not elegantly ; or even nouns and verbs :—

‘One eternal *now*.’—COWLEY, WATTS.

‘It is a long *while* ago.’

‘Since *then*.’

'I'll *hence* to London.'—SHAKESPEARE.

'The calling of assemblies I cannot *away with*.'

'*Hence* with denial vain and coy excuse.'—COMUS.

564. In Anglo-Saxon, two negatives connected with the same verb, strengthen the negation, as in Greek. In English, as in Latin, they destroy each other.

'He *never* yet *no* villanie *ne* sayde

In all his life unto *ne* manere wight.'—CHAUCER.

565. During a considerable period in the history of our language, double negatives with a negative sense were common :—

'I never was, *nor never* will be false.'—SHAKESPEARE.

'The man that hath no music in himself,

Nor is not moved with concord of sweet sounds,

Is fit for treasons,'—SHAKESPEARE.

'This England never did, *nor never* shall,

Lie at the proud foot of a conqueror.'—KING JOHN.

In modern English this is not allowed ; though if the two negatives belong to different clauses we may use them both.

'Ye have *no* portion, nor (have ye *any*) right, nor (have ye *any*) memorial in Jerusalem.'—NEH. ii. 20.

'We will *not* serve thy gods, *nor* (will we) worship the golden image thou hast set up.'—DAN. iii. 18.

'Or' can be used in such cases ; and the negative will then extend over both clauses. 'And' cannot be used in such cases if it is meant to deny each and both of the statements.

566. 'Not but' is equivalent to two negatives, and is a weak affirmative or a concession :

'*Not but* that it is a healthy place, only,' etc.

'Cannot but' is equivalent to must : as—

'Such a course *cannot but* end in misery.'

'No' is either an adjective or an adverb. As an adjective it is an abbreviation of 'none' : as an adverb, of 'not' (i.e. *n'aught*, or nought. Hence phrases like 'whether or *no*' are appropriate only when there is a suppressed noun : 'whether or not' is the proper phrase, if it is a verb that is suppressed : as—

'Whether he is a sinner or *no* (sinner) I cannot tell.'

'Whether love be natural or *not* (not 'no'), it contributes to the happiness of every society into which it is introduced.'—GOLDSMITH'S CITIZEN.

567. 'Ever' and 'never' are often confounded. 'Never' is an adverb of time : as, 'Seldom or never has an English word two *full* accents.' 'Ever' is an adverb both of time and of degree : as, 'Ever with thee,' 'ever so good.' Hence 'Charm he *ever* so wisely,' is better than '*never* so wisely'; though this last makes a sense :—

'Be it *ever* so homely there's no place like home.'

'We seldom or ever (rather never) see those forsaken who trust in God.'—ATTERBURY.

'The prayer of Christ is sufficient to strengthen us, be we *never* so weak; and to overthrow all adverse power, be it *never* so strong.'—HOOKER.

568. Adverbs in 'ly' from adjectives in 'ly,' should be avoided : 'That we may *godly* serve thee' (Collect for Good Friday), is inaccurate, and 'godlily' is harsh.

'Wilily' and 'holily' are used in Scripture, but are not commendable forms.

#### CONJUNCTIONS.

569. Conjunctions connect terms or sentences : as—

'All matter is organized *or* unorganized.'

'Ah ! if she lend not arms *as well as* rules,

What can she more *than* tell us we are fools.'—POPE.

There are, however, apparent exceptions to this rule :

570. 'That,' really a demonstrative, is also a conjunction, and sometimes stands *first* in the sentence.

'That you have wronged me, doth appear in this.'—JULIUS CÆSAR.

Occasionally, 'either' or 'neither' is appended to a sentence after 'or,' 'nor,' or 'not' : as—

'No wrong is done to him, or to you either.'

'He is very tall, but not too tall neither.'—SPECT. 475.

This last sentence is questionable. It means—

'He is neither other than very tall, nor is he too tall.'

Sometimes one part of the connected clauses is not expressed :

as—

'Lord, *and* what shall this man do ?'—JOHN xxi. 21.

'*Nor yet that* he should offer himself often.'—HEB. ix. 25.

'*But and if* she depart.'—1 Cor. vii. 11.



571. Conjunctions generally connect nouns and pronouns in the same case; though it must be carefully noted whether the word that follows the conjunction is connected with the nominative or the objective case of a sentence : as—

- 'Give it for *me* and *thee*.'
- 'Honour thy father and thy mother.'
- 'John gave *him* more than (he gave) *me*.'
- 'John gave him more than *I* (gave).'
- 'Johnson acted as *usher* for some years.' (Nominative.)
- 'Johnson engaged *himself* as *usher*.' (Accusative.)
- 'You assume it as a *fact*; it was stated as a *supposition*.'

572. They also connect the same form of verbs, when these refer to the same persons and to contemporaneous acts. (See par. 517.)

'Men sincerely loving their fellows, and hating oppression (not *who hate*), will,' etc.

573. Conjunctions that are intended to express uncertainty, whether of condition (if, unless, as though), of concession (though, however), of purpose (in order that, lest), or of time, place, or manner (wherever, whenever, until, etc.), govern a subjunctive mood.

'Tho' he were dead, yet shall he live.'—JOHN xi. 25.

574. 'Else,' 'other,' 'otherwise,' 'rather,' and all comparatives are followed properly by 'than,' and 'than' a conjunction takes the same case after it as before it : as—

'Style is nothing *else than that sort* of expression which our thoughts most readily assume.'—BLAIR.

'There is no other dictator in language than (not 'but') use.'—CAMPBELL.

'My *Father* is greater *than I*.'

The following are wrong :—

'Thou hast been wiser all the while *than me*.'—SOUTHEY.

'Thou art a girl as much brighter *than her*

As he was a poet sublimer *than me*.'—PRIOR.

575. 'Than' before the relative is by some said to be followed by an objective case ('whom') even when the relative is followed by a neuter verb; but this is either a mistake or a Latinism, or 'than' is in such a construction a preposition : as—

'Than whom none higher sat.'—MILTON.

See par. 506 and 578.

576. When 'else' and 'other' imply something additional and not different, 'besides' or 'but' may be used after them: as—

'He can speak of other things besides politics.'

'Because he had no other Father besides God.'—MILTON.

'Thou shalt have none other God *but* me.'

So after 'more,' when no comparison is expressed: as—

'Many *more* cases, *besides* the foregoing, might be quoted.'

577. 'As many as,' 'the same as,' 'such as,' seem used sometimes as compound pronouns, and the whole phrase is put in the same case: as—

'Being *such a one as* Paul the aged.'—PHILEMON.

'He hath died to redeem *such a rebel as me*.'—WESLEY.

'Can England spare from her services *such men as him*?'—BROUGHAM.

'Such a rebel as *I*,' 'such men as *he*,' are forms more consistent with modern usage.

'Revelation was never intended for *such as he* (is).—CAMPBELL.

'Rather let *such poor souls as you and I*

Say that the holidays are drawing nigh.'—SWIFT.

See also par. 431 and 521.

578. Relatives, which are themselves connective words, do not admit conjunctions, except when two or more relative clauses are to be connected.

'The stores of literature lie before you, [*and*] from which you may collect, for use, many lessons of wisdom.'—KNAPP.

'The distinguishing excellence of Virgil, *and which* (an excellence which) he possesses above all others, is tenderness.'—BLAIR.

Hence 'than who,' though a just correction of 'than whom,' when it is the nominative to a verb, is not unexceptionable: 'than he' is better; a conjunction and a pronoun, not a relative.

579. The following are correlative conjunctions:—

'*Tho'* he slay me, *yet* will I trust him.'—JOB xiii. 15.

'*Whether* it be I *or* they—so ye believed.'—1 COR. xv. 11.

'*Either* make the tree good, and its fruit good, *or*.'—MATT. xii. 33.

'Thou shalt *neither* vex a stranger *nor* oppress him.'

'I am debtor *both* to the wise *and* to the unwise.'—ROM. i. 14.

'*Such as* go down into the sea in ships.'

Such requires that with a finite verb to express a consequence.

'The change is *such that* any one may perceive it.'

As requires as to express equality of degree:

'As far as the east is from the west.'—PSALM ciii. 12.

As requires *so* with two verbs to express sameness or proportion :—

*'As the tree falls so it lies.'*

*So* requires *as* (a) with an adjective or adverb to limit the degree by comparison ; (b) with a negative preceding to deny equality of degree, and (c) with an infinitive following to express a consequence.

(a). *'He is so feeble as to be unable to walk.'*

(b). *'I am not so fallen as to act thus.'*

(c). *'We ought to read blank verse so as to make every line sensible to the ear.'*—BLAIR.

*So* requires that with a finite verb to express a consequence :

*'So run that ye may obtain.'*—1 COR. ix. 24.

Not only, or not merely requires but, but also, or but even.

580. When correlative conjunctions are used, no words following the first can be understood after the second, but must be repeated. Words preceding the first apply to the second :  
as—

*'I am a debtor both to the Greeks and to the Barbarians.'*

*'You regard neither the letter nor the spirit of the law.'*

581. Occasionally conjunctions are used by way of emphasis so '*et*' in Latin, *ἀλλά* and *καί* in Greek ; '*and*,' '*nor*,' '*only*,' '*so*,' etc., in English. Their effect is owing to the reference they imply to something suppressed.

582. When conjunctions are used to connect terms or phrases, care must be taken that the phrase which is applied to the two makes a complete grammatical sense with each.

*'He was more beloved (add than), but not so much admired as Cinthio.'*  
—ADDISON.

If in any sentence this rule is violated, either the position of the conjunctions must be changed, or the words following the first conjunction must be repeated : as—

*'I came not to call the righteous, but sinners to repentance'* : rather, *'I came to call not the righteous, but,'* etc. : or, *'I came not to call the righteous, but to call sinners to repentance.'*

So in Steele—

*'Adversity both taught you to think and to reason.'*

583. Carefully note that '*or*' is used sometimes to connect

different things, and sometimes merely different names of the same thing. Where two things are meant, and there is danger of supposing that they are one, insert 'either' before the first, or the article before each, or change or into 'and': as—

'Whosoever shall (either) cause or occasion a disturbance.'

'A peer or (a) lord of parliament.' (For these are not always the same.)

'Verbal adjectives, and (not or) such as signify an affection of the mind, require the genitive.'—CROMBIE.

584. By omitting the conjunction in English, a writer often adds to the energy and vividness of his descriptions; as on the other hand, by repeating it, the descriptions are amplified, and the attention is fixed on the details : \* as—

'Thou stretchedst out thy right hand—the earth swallowed them.'—EXOD. xv. 12.

'Charity—beareth all, believeth all, hopeth all, endureth all.'—1 COR. xiii. 7.

'O'er many a frozen, many a fiery Alp,  
Rocks, caves, lakes, fens, bogs, dens, and shades of death,  
A universe of death.'—PARADISE LOST, ii.

'But a certain Samaritan came where he was, *and* when he saw him he had compassion upon him, *and* went to him, *and* bound up his wounds, pouring in oil and wine, *and* set him on his own beast *and* brought him to the inn, *and* took care of him.'—LUKE x. 33, 34.

'Love was not in their looks, either to God or to each other, but apparent guilt, *and* shame, *and* perturbation, *and* despair, *and* anger, *and* obstinacy, *and* hate, *and* guile.'

'Seasons return, but not to me returns  
Day, *or* the sweet approach of ev'n *or* morn,  
*Or* sight of vernal bloom, *or* summer's rose,  
*Or* flocks *or* herds *or* human face divine.'—PAR. LOST, iii.

#### PREPOSITIONS.

585. Prepositions connect words, and are distinguished from conjunctions by governing a case: as—

'Ah! who can tell the triumphs of the mind,  
*By* truth illumin'd, and *by* taste refin'd?'—ROGERS.

The words they govern may be pronouns, nouns, gerundial infinitives, or phrases that take the place of a noun: as—

'In honouring God, and doing his work, put forth all thy strength.'—JEREMY TAYLOR.

\* Harrison on the English Language.

'To' before the abstract infinitive, and 'for' before the object of an infinitive, seem unconnected with the rest of the sentence, and so may be regarded as exceptionable. 'To,' however, was originally the prefix of the gerundial infinitive—a dative form; and had therefore its prepositional force.

586. Several prepositions may connect the words that follow them with one antecedent term : as—

'Of him, and thro' him, and to him, are all things.'

Or they may connect several antecedent terms with one objective noun : as—

'The time of the infinitive verb may be *before* or *after*, or the same as the time of the governing verb.'—MURRAY.

'He first spoke *for*, and then voted *against* the measure.

'Though virtue borrows no assistance *from*, yet it may often be accompanied *by*, the advantages of fortune.'—BLAIR.

But these last forms are not elegant. The repetition of the noun, or the insertion of a pronoun, is preferable to the suspension of the sense; unless the prepositions are closely connected and are emphatic.

587. Generally, prepositions stand before the words they govern. They never stand, however, before the relative 'that'; and when the relative is omitted they are placed after the verb; an arrangement common in simple conversational style : as—

'We feel obliged to the editor, both for making Lord Collingwood known to us, and for the very pleasing, modest way he has taken to do it *in*.'—JEFFREY.

'Why then thou knowest not what colour jet is *of*.'—SHAKSPEARE.

'The thing is known all Sestos *over*.'—WALKER.

'Thy deep ravines and dells *among*.'—SCOTT.

'These more sterling qualities of strict moral conduct, regular religious habits, temperate and prudent behaviour, sober and industrious life, he had nothing *of*.'—BROUGHAM'S LIFE OF WILKES.

In solemn elevated composition the preposition is generally connected immediately with the relative.

588. The word or phrase which the preposition connects with the governed word should always be so placed that the connection may be clear : as—

'In an introduction correctness—should be carefully studied [in the expression].'  
—BLAIR.



'Errors—are committed by the most distinguished writers [with respect to *shall* and *will*].'

'The witness was ordered—to withdraw, in consequence of being intoxicated [by the motion of an honourable member].'—DENNIS BROWNE.

In 'these examples the bracketed clause, which is really of the nature of an adjective or an adverb, must be inserted next the words which it qualifies, and with which the preposition is intended to connect it.

589. The needless insertion of a preposition is to be avoided; as is the omission of prepositions where the syntax requires them:

'Notwithstanding *of* the numerous panegyrics on ancient English liberty.'—HUME.

'We entreat *of* thee to hear us.'

'His servants ye are *to* whom ye obey.'—ROM. vi. 16.

'On the 1st—August, 1834.'—SLAVE EMAN. ACT.

'To prevent men—turning aside to corrupt modes of worship.'—CALVIN'S INSTITUTES, Bk. i.

'God expelled them—the garden.'—BURDER.

'It is worthy—your notice.'

All such expressions are slovenly and inelegant.

590. Care must be taken to use prepositions according to their sense, and to connect them with verbs and nouns appropriate to each:

'Between,' for example, refers etymologically only to *two*; 'among' or '*amid*,' to many.

Averse and aversion are followed in modern English by '*to*,' not '*from*,' though some think that '*aversion from*' describes *acts*, and *aversion to*, *feeling*.

Coupled *with* and coupled *by* are both right, but they express very different thoughts.

We say—

'To differ *from*,' 'different *from*,' not '*to*.'

We '*go beyond*,' and '*rise above*.'

We '*except from* censure,' and state exceptions *to* a course.

We '*inquire of*,' and not '*at*.'

We are dependent *on*, and independent *of*.

We give occasion *to* persons, *for* things.

We now say—

'In compliance with (not *to*).'  
—SWIFT.

'In diminution *of* (not *to*).'*—*BACON.

'We dissent *from* (not *with*).'*—*ADDISON.

In A. S. 'on' was used where in modern English other prepositions are used : hence archaic forms :—

'What comes *on't*.'*—*LOCKE.

'To take hold *on*,' etc.

Generally a noun takes after it the same preposition as its conjugate verb : thus, 'to confide *in*,' 'confidence *in*'; 'disposed *to* trust,' 'a disposition *to* trust.'

Other combinations are illustrated in the following list.

Accord *with* (neuter), *to* (active).

Accuse *of* crime *by* one's friend.

Acquit persons *of*.

Affinity *to*, or *between*.

Adapted *to* a thing, or *for* a purpose.

Agreeable *to*; agree *with* persons and *to* things.

Attend *to* (listen), *upon* (wait).

Averse *to*, when describing feeling, *from* when describing an act or state.

Bestow *upon*, in old writers often *from*.

Boast *of*.

Call *on*.

Change *for*.

Confer *on* (give), *with* (converse).

Confide *in*, when intransitive, when transitive, confide it *to*.

Conformable *to*; so the verb and adverb. Addison sometimes uses *with*.

Compliance *with*.

Consonant *to*, sometimes *with*.

Convenient *to* or *for*.

Conversant *with* persons, and *in* affairs. (*Among* and *about*, Addison.)

Correspond *with* and *to*.

Dependent *upon*.

Derogatory *to* a person, or thing; we derogate *from* authority.

Die *of* or *by*.

Differ *from*, difference *with* a person, or *between* things.

Difficulty *in*.

Diminution *of*.

Disappointed *of* what we do not get; and *in it*, when we get it and it fails to answer our expectations.

Disapprove *of*.

Discouragement *to*.

Dissent *from* ('*with*' Addison).

Eager *in*.

Exception is taken, *to* statements, sometimes *against*—the verb has sometimes *from*.

Expert *at* or *in*.

Fall *under*.

Free *from*.

Frown *at*, or *on*.

Glad *of* something gained, and *of* or *at*, what befalls another.

Independent *of*.

Insist *upon*.

Made *of*, *for*.

Marry *to* (*upon*, Scotch).

Martyr *for* a cause, and *to* a disease.

Need *of*.

Observance *of*.

Prejudicial *to*.

Prejudice *against*.

Profit *by*.

Provide *for*, *with*, *against*.

Recreant *to*, *from*.

Reconcile <i>to</i> .	Taste <i>of</i> , what is actually enjoyed,
Replete <i>with</i> .	for what we have the capacity of
Resemblance <i>to</i> .	enjoying.
Resolve <i>on</i> .	Think <i>of</i> , or <i>on</i> .
Reduce <i>to</i> a state, and <i>under</i> sub-	Thirst <i>for</i> , <i>after</i> .
jection.	True <i>to</i> , or <i>of</i> .
Regard <i>for</i> , or <i>to</i> .	Wait <i>on</i> , <i>at</i> , or <i>for</i> .
Smile <i>at</i> , <i>upon</i> .	Worthy <i>of</i> .
Swerve <i>from</i> .	

Many of these words take other prepositions to express various meanings : e.g.—

To fall <i>in</i> , to get into order, to meet, or to comply.	To fall <i>out</i> , to happen, to quarrel.
To fall <i>off</i> , to deteriorate, or to forsake.	To fall <i>upon</i> , to light on, to attack.
	To fall <i>to</i> , to begin eagerly.

Prepositions when prefixed to verbs generally retain their original meaning : but some undergo a marked change, as ‘*withstand*,’ ‘*withhold* ;’ ‘*forsake*,’ ‘*forget* ;’ ‘*to-break*’ (O. E. to break in pieces), ‘*to-flee*’ (to come to decay).

591. Sometimes adverbs seem to qualify prepositions, as, ‘down from,’ ‘away from,’ etc. ; and sometimes two prepositions are used together : as—

‘And *from before* the lustre of her face  
White break the clouds away.’—THOMSON.

‘Every man *over against* his own house.’—NEHEMIAH vii. 3.

‘Take thy beak *from out* my heart, and take thy form *from off* my door.’—POE.

These propositions may be regarded as one, or one of them may be treated as an adverb.

592. When pronominal adverbs are used, instead of the relative, or pronoun whence they are taken, the preposition is sometimes repeated, either at the beginning—from whence, from hence—or as an enclitic suffix : as—

‘*Whereon* never man sat.’  
‘*Thereby* hangs a tale.’

‘He pricketh thro’ a forest fair,  
*Therein* is many a wilde beast.’—CHAUCER.

As hence, etc., is already a genitive form, and ‘where,’ etc.,

a dative form, all these expressions may be regarded as pleonastic. They are akin to prepositions with cases in classic languages.

## INTERJECTIONS.

593. Interjections have, properly speaking, no grammatical connexion with the sentences in which they are found.

'Alas! poor Yorick.'—SHAKESPEARE.

'Stern then and steel-girt was thy brow,

Dun-Edin! O! how altered now.'—SCOTT:

When they are followed by a case, by a noun with 'for,' by a sentence with 'that,' there is really an ellipsis.

'But when he was first seen, oh me!

What shrieking and what misery!'—WORDSWORTH.

Here 'Oh me!' is equivalent to 'Woe is to me,' or 'for me' (Shakspeare's phrase).

Sometimes the nominative is used : as—

'Behold! I and the children that thou hast given me!'—Is. viii. 13.

'Ah! wretched *we*, poets of earth.'—COWLEY.

'Oh! for a lodge in some vast wilderness,  
Some boundless contiguity of shade.'—COWPER.

'O *that* they were wise.'—DEUT. xxxii. 9.

'O *that* the desert were my dwelling-place.'—BYRON.

i.e. How I wish, or desire.

Forms like Adieu! Farewell! Good-bye! are rather elliptical expressions than interjections, and must be treated as such. They are of course often connected with the syntax of the sentence in which they are found.

These rules, numerous as they are, may be simplified and tested in two ways. Language is the expression of thought; and generally, language that expresses just what we mean is grammatically accurate. A rule therefore of grammar can readily be justified by a reference to the sense. This is the first. Every language moreover has its idioms, that is, forms of expression, which, originating sometimes in old grammatical forms, and sometimes in mere custom, cannot be transferred to other cases, however apparently similar. These idioms we must recognise. This is the second. Rules of syntax, therefore, are intended to guide us in the idiomatic expression of the exact sense. By the idiom, and above all by the sense, we may test them all.

## CHAPTER VIII.

CONTENTS:—(594) PUNCTUATION. (595) Stops enumerated and explained. (596) General principle.

(597) *The Comma*. Simple sentences. (598, 599) Complex sentences. Rules and exceptions. (600) The case absolute. (601) Nouns in apposition.

(602, 603) The infinitive. (604) Interjections, etc.

(605) Dependent sentences. (606-612) The comma with conjunctions

(613) *Semi-Colon* and *Colon*. (614-617) Rules for the semi-colon.

(618-622) Rules for the colon.

(623-625) *Period* or full stop. General principle.

(626-628) Note of *Interrogation*. (629-631) Note of *Exclamation*.

(632, 633) *Parenthesis*. (634, 635) *Brackets*. (636, 637) *Dash*.

(638) *Apostrophe*, *guillemets*, and other marks.

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“It is an advantage of no mean importance, to be able to grasp in one grammatical expression a general truth, with the necessary limitations qualifications, and conditions, which its practical application requires, and the habitual omission of which characterizes the shallow thinker; and hence the involution and concentration of thought and style, which punctuation facilitates, is valuable. On the other hand, the principles of punctuation are subtle, and an exact logical training is requisite for the just application of them.”—MARSH'S LECTURES, p. 44.



"Of versifying there are two sorts, the one ancient, the other modern: the ancient marked the quantitie of each syllable, and according to that framed his verse: the modern observing only number, with some regard to the accent, the chief life of it standeth in that like sounding of the words which we call ryme. Whether of these be the more excellent, could beare many speeches; the ancient no doubt more fit for musicke, both words and time observing quantitie, and more fit lively to expresse divers passions, by the low or lofty sound of the well-weigh'd syllable. The latter likewise with his ryme striketh a certain musicke to the ear; and in fine, since it doth delight, though by another way, it obtaineth the same purpose, there being in either sweetnesse, and wanting in neither majestie; and truly the English before any vulgar tongue I know, is fit for both sorts."—PHILIP SIDNEY, 'Defence of Poesie.'

## PUNCTUATION AND PROSODY.

Punctuation marks off words according to the sense: prosody according to the metre. Punctuation uses stops: prosody, accents or stops.

594. Punctuation divides sentences and paragraphs, by points Punctuation; or stops, so as to show the relation of the words and its object. to indicate more or less fully the pauses required in reading.

595. The stops used in English are the *comma* (,), a word in-  
 dicating a *portion cut off*; the *semi-colon* (;) indicating  
*half a member* (of a sentence); the *colon* (:) a  
*member*; the *full stop or period* (.); the *note of in-*  
*terrogation* (?); the *note of admiration or exclamation* (!); and  
 the *double parenthesis* ([()]); the *last* indicates a *putting in*  
*by the by* of words that may be withdrawn without affecting the  
 grammar of the sentence.

596. The general principle of punctuation is, that it indicates  
 the logical connection of the different words and clauses  
 of a sentence: or what words are to be taken together  
 in sense, and how these words as a whole are to be separated from  
 the rest. It has also been said that punctuation divides written  
 language as an animated speaker would naturally divide his  
 discourse.\* But this is not quite sound. Every speaker must  
 indeed pause (more or less) *at stops*; but correct and impressive  
 speaking requires many pauses which no punctuation ever in-

\* T. K. Arnold, Buttman, etc.

dicates. Both speaker and writer, moreover, have a common rule—the *sense* of the passage ; and it is as unsatisfactory to bid a writer ‘*stop*’ as an orator speaks, as it would be to bid an orator speak as an author ‘*stops*.’ The question is, what rules are to guide them both ; and that is determined chiefly by the sense.

#### THE COMMA.

597. The subject and predicate of a simple sentence, if with simple adjuncts only, must not be separated from each other by any point whatever : as—

The comma. ‘The weakest reasoners are generally the most positive.’  
Simple sentences.

When the subject of a sentence is accompanied by inseparable adjuncts, or when several words together are used as a subject, some place a comma before the verb ; but it is better to omit it, unless it be required to prevent ambiguity : as—

‘To be indifferent to praise or censure is a real defect in character.’

‘Full many a gem of purest ray serene,

The dark unfathom’d caves of ocean bear.’

The tendency in modern English is to dispense with commas as far as a regard to the sense will allow. If very numerous, they distract the attention, without affording proportionate help to the meaning.

598. Subordinate sentences, and participial clauses, and adjectives with adjuncts, forming a distinct clause, are generally ‘stopped off’ by a comma.

‘I, that did never weep, now melt in woe.’—SHAKESPEARE.

‘Law is a rule of civil conduct, *prescribed* by the supreme power of a state, *commanding* what is right, and *prohibiting* what is wrong.’—BLACKSTONE.

599. The exceptions to this rule, however, are numerous. Relatives, participles and adjectives, immediately following the words to which they refer ; and taken in a restrictive sense admit no comma : as—

‘The vanity that would accept power for its own sake is one of the pettiest of human passions.’

‘The man who is of a detracting spirit will misconstrue the most innocent words.’

‘Thrice is he armed *that* hath his quarrel just.’—SHAKESPEARE (Henry VI.).

'The things *which* are seen are temporal; the things which are not seen are eternal.'—2 COR. iv. 18.

'A man *renowned for repartee*

Will seldom scruple to make free

With friendship's finer feelings.'—COWPER.

'Kind nature's sweet restorer, balmy sleep,

Swift on his downy pinions flies from woe,

And lights on lids *unsullied* by a tear.'—YOUNG.

When the subordinate sentence is very brief and is closely connected with the principal sentence by a conjunction, the comma is often omitted: as—

'Gentle shepherd, tell me *where*.'

'Let him tell me *whether* the number of stars is even or odd.'—TAYLOR.

And when the subordinate sentence is closely connected with the principal sentence by the omission of the relative or the conjunction: as—

'It is certain we imagine before we reflect.'—BERKELEY.

'The same good sense that makes a man excel

Still makes him doubt *he* ne'er has written well.'—YOUNG.

600. The case absolute, the vocative case, and the infinitive absolute, are stopped off by a comma: as—

'The prince, his father being dead, succeeded to the throne.'

'My son, give me thy heart.'

'To confess the truth, I think I was wrong!

The last may even admit a colon or semi-colon, if the connection is not close: as—

'To proceed; 'To carry the argument a little further:'

601. Nouns in apposition generally admit a comma between them: as—

'He who now calls is Theodore, the hermit of Teneriffe.'—JOHNSON.

Unless the connection between the words is very close; as in proper names or their equivalents, and in double accusatives after verbs: as—

'The brook Kidron.'

'*He himself* told me.'

'I have made my tears my meat, day and night.

'With Teucer as his leader.'

602. When an infinitive mood is the subject of a sentence and

is placed after the verb ; and when an infinitive of purpose is used (the gerundial infinitive), a comma is generally inserted before the infinitive : as—

‘It ill becomes good and wise men, *to oppose and degrade one another.*’

‘The governor of all—has interpos’d

Not seldom, his avenging arm, *to smite*

The injurious trampler upon nature’s law.’—COWPER.

Yet if there are no intervening words, or if in other ways the sense is made clear, the comma is omitted.

‘He came to save.’

‘It is better for a man to get wisdom than gold.’

603. If a finite verb is omitted, a comma is generally required : as—

‘From law arises security; from security, curiosity; from curiosity, knowledge.’

As a semi-colon must separate the clauses, when the comma is inserted by this rule, and the pause of a semi-colon is sometimes too great for the sense, the omission of the verb may be left unmarked, and a comma be put in place of the semi-colon : as—

‘Reading makes a full man, writing a correct man, speaking a ready man.’—BACON.

‘True hope is swift, and flies with swallow’s wings,  
Kings it makes gods, and meaner *creatures kings.*’—

SHAKESPEARE (Richard III.).

604. Interjections, when put without a mark of admiration ; such adverbs as *ay, so, hence, again, first, secondly,* etc., once more, in short, on the contrary ; many conjunctions, as *moreover, but further, however, etc.* ; and adverbial and prepositional phrases, are generally, though by no means always, stopped off by a comma : as—

‘Lo, I come quickly.’

‘But, by a timely call upon religion, the force of habit was eluded.’—JOHNSON.

As are repeated words, and quotations closely dependent on such verbs as ‘say,’ ‘tell,’ ‘cry,’ etc.

‘Mingle, mingle, mingle,  
They that mingle may.’

‘It hurts a man’s pride to say, I do not know.’

‘I say unto *all, watch.*’

When the dependence is not close, a semi-colon or a colon is used.

605. **Dependent sentences** (beginning with *how*, *that*, *when*, etc.) are generally stopped off, though if brief and closely connected, the comma may be omitted : as—

‘Revelation tells us how we may be saved.’

Transposed words generally require commas, in order to mark the connexion : as—

‘*To rest*, the cushion and soft down invite.’—POPE.

And any phrase that is to be made emphatic may be stopped off for that purpose ; though stops be not necessary to mark the sense.

606. When two words are connected by conjunctions, they are not separated by a comma : as—

‘It is a *stupid and barbarous* way to extend dominion by arms ; for true power is to be got by *arts and industry*.’—SPECTATOR.

‘He dies and makes no sign.’—SHAKESPEARE (Henry VI.).

‘The mountain shadows on their heart,  
Were neither broken nor at rest.’—SCOTT.

If the conjunction is omitted, the comma is inserted :—

‘She thought the isle that gave her birth,  
The sweetest, wildest land on earth.’—HOGG.

607. If the connected words have adjuncts, the comma is generally inserted : as—

‘Intemperance destroys the strength of our bodies, and the vigour of our minds.’

608. If the words are connected by the sub-alternative ‘*or*’ (i.e. if they are two names for the same thing), the comma is inserted : as—

‘The figure is a sphere, or globe.’

609. If the connected words are emphatically distinguished the comma is generally inserted :—

‘Though deep, yet clear ; though gentle, yet not dull.’

‘The vain are easily obliged, and easily disobliged.’

610. Words in pairs connected by conjunctions are separated in pairs by a comma : as—



‘Familiar in his mouth as household words—  
Harry, the king, *Bedford and Exeter*,  
Warwick and Talbot, Salisbury and Gloucester.’—  
SHAKESPEARE (Henry V.).

611. Occasionally the same principle is applied to large groups :  
as—

‘And gleaming and streaming and steaming and beaming,  
And rushing and flushing and brushing and gushing,  
Is the way the water comes down at Lodore.’—SOUTHEY.

612. When more than two words are connected in the same construction by conjunctions expressed or understood, a comma is inserted after every one of them, except the last; and if they are nominatives before a verb, it is inserted after the last.

‘Heavens! what a goodly prospect spreads around,  
Of hills, and dales, and woods, and lawns, and spires.’—THOMSON.

‘We are selfish men;  
Oh, raise us up, return to us again,  
Give us manners, virtue, freedom, power.’—WORDSWORTH.

‘To the vile dust from whence he sprung,  
Unwept, unhonoured, and unsung.’—SCOTT.

‘Altar, sword, and pen,  
Fireside, the heroic wealth of hall and bower,  
Have forfeited their ancient English dower  
Of inward happiness.’—WORDSWORTH.

‘He has an absolute, immediate, and I may say *personal control* of the business.’

‘Reputation, virtue, and happiness, depend greatly on the choice of companions.’

Some writers omit the comma when ‘and’ is used; and some omit it after the last nominative: but this last practice is wrong, unless, by the structure of the sentence, the last nominative is made to agree with the verb. In such a case, however, when the sense is clear, all the commas may be omitted.

#### THE SEMI-COLON AND COLON.

613. The semi-colon and colon are used in compound sentences, and occasionally in complex sentences. The general principle that regulates the choice of either, is the closeness of the connexion between the parts of the sentence.

614. The semi-colon is used in complex sentences, when the sense being incomplete, the subject, predicate, or object is repeated, in order to receive an enlargement: as—

'An honourable friend near me—a gentleman to whom, etc.; a gentleman whose abilities, etc.; that honourable gentleman has told you, etc.'  
—SHERIDAN.

615. A semi-colon is used in co-ordinate sentences, whenever there are two or more clauses in each, especially if these are stopped off by a comma: as—

'All nature is but art unknown to thee;  
All chance, direction, which thou can'st not see;  
All discord, harmony—not understood;  
All partial evil, universal good.'—POPE.

616. A semi-colon is often used in co-ordinate sentences with only one member in each, when the sense is complete, and we wish to mark a greater pause than the comma indicates.

'Straws swim upon the surface; but pearls lie at the bottom.'

'Slaves cannot breathe in England; if their lungs  
Receive our air, that moment they are free.'—COWPER.

'To err is human; to forgive, divine.'

617. A semi-colon is used when several words that are separated by the comma stand in the same relation to other words in the sentence: as—

'Grammar is divided into four parts; orthography, etymology, syntax, and prosody.'

'This rule forbids parents to lie to children, and children to parents; instructors to pupils, and pupils to instructors; the old to the young, and the young to the old; etc.'—WAYLAND.

618. The colon is used just before the final clause, and after the last of several members of a compound sentence, each of which ends with a semi-colon: as—

'He whistles as he goes, light-hearted wretch,  
Cold and yet cheerful; messenger of grief,  
Perhaps to thousands and of joy to some:  
To him indifferent, whether grief or joy.'—COWPER.

'Princes have courtiers and merchants have partners; the voluptuous have companions and the wicked have accomplices: none but the virtuous can have friends.'

619. The colon is sometimes used in a compound sentence.

when the first clause is complete in itself, and is followed by a remark not strictly co-ordinate, and yet not completely independent : as—

‘Remember Heaven has an avenging rod :  
To smite the poor is treason against God.’—COWPER.

‘Time is the seed field of eternity : what a man soweth, that shall he also reap.’

620. The colon is also used (instead of a semi-colon) between co-ordinate sentences that are closely connected, but without a connecting particle : as—

‘It may cost something to serve God : (or— ; but) it will cost more not to serve him.’

‘In free states no man should take up arms, but with a view to defend his country and its laws : he puts off the citizen when he enters the camp ; but it is because he is a citizen and would continue such, that he makes himself for awhile a soldier.’—BLACKSTONE.

621. A quotation introduced without any connecting particle, or not closely dependent on the words that introduce it, is often preceded by a colon :

‘He spoke to the following effect :—’

‘Know then this truth (enough for man to know) :  
Virtue alone is happiness below.’—POPE.

‘The New Testament gives the Divine character in a single sentence : “God is love.”’

This is Murray’s rule : some prefer the semi-colon ; and some, the comma.

622. When words expressive of dependence are used, the comma is generally inserted : as—

‘I pity the man who can travel from Dan to Beersheba, and cry, “’Tis all barren.”’—STERNE.

#### THE PERIOD OR FULL STOP.

623. The period is used at the close of a complete sentence. The period. It ought to be used whenever a sentence is complete, and has no grammatical connexion with other sentences : as—

‘Knowledge is power. Abhor that which is evil.’  
‘By frequent trying, Troy was won.  
All things by trying may be done.’

624. It may be used when a sentence is complete, even though the sentence has a general connexion with other sentences ; provided the connexion be indicated by the use of independent nominatives, or independent conjunctions.

‘Then we could not weep. Now we could not cease to weep. We heard little. We saw less. We found ourselves in our bereaved dwelling. There was a well known step. We could not catch it though our ear strained its sense.’—HAMILTON.

625. It is generally used after abbreviations : as A.D., F.R.S.

‘Consult the statute ; *quart.* I think it is  
Edwardi *sext.* or *prim.* et *quint.* Eliz.’—POPE.

Generally, it may be said that the period divides a paragraph into sentences ; the colon and semi-colon divide compound sentences into smaller ones ; and the comma connects into clauses the scattered statements of time, manner, place, and relation, belonging to verbs and nouns.

Where the sense is clear without commas, it is better to omit them : and then they may take the place of the semi-colon in complex sentences or in co-ordinate sentences. In few cases are the pauses in good reading regulated exactly by the stopping.

### THE NOTE OF INTERROGATION.

626. Questions expressed as such are always followed by a note of interrogation, whether they are introduced or not with interrogatory words : as—

‘A wounded spirit who can bear ?’—PROVERBS.

‘I suppose, sir, you are his apothecary ?’—SWIFT.

627. When a question is stated, and not asked, it loses both the quality and the sign of interrogation : as—

‘To be or not to be ; that is the question.’—SHAKESPEARE.

‘I asked him why he wept.’—STERNE.

Unless it is intended to represent the question as asked dramatically in the sentence that records it : as—

‘They put their huge inarticulate question, “What do you mean to do with us ?” in a manner audible to every reflective soul in this kingdom.’—CARLYLE.

Some insert the mark of interrogation after all independent questions, even when they are found in a sentence : as—

‘If we ask, who was the gainer by the death of his great ancestor? the answer is, the patricians.’—NIEBUHR’S LECTURES (Rose’s Transl.).

But this punctuation is not felicitous.

628. When questions are united in one compound sentence, the comma, the semi-colon, or the dash divides them, and the note of interrogation is put after the last only :

‘Truths would you teach, or save a sinking land?  
All fear, none aid you, and few understand.’—POPE.  
‘Know ye the land where the cypress and myrtle  
Are emblems of deeds that are done in their clime;  
Where the rage of the vulture, the love of the turtle,  
Now melt into sorrow, now madden to crime?’—

THE BRIDE OF ABYDOS.

#### THE NOTE OF EXCLAMATION, ETC.

629. The note of exclamation is used after interjections, or after the words that are immediately connected with them : as—

‘Hold! Enough!’

‘Whereupon, O King Agrippa! I was not disobedient to the heavenly vision.’

630. It is used after invocations, or expressions of earnest feeling:

‘England, with all thy faults, I love thee still,  
My country!’—COWPER.

‘Me miserable!’—MILTON.

631. It is used after words spoken with vehemence in the form of a question, when no answer is expected; and after exclamations of any kind :

‘How various his employments whom the world  
Calls idle; and who justly in return  
Esteems that busy world an idler too!’—COWPER.

‘How changed!’ ‘Who can it be!’

‘What must it be to dwell above!’

632. The parenthesis ( ) is used to mark a clause thrown in between the parts of a sentence, neither necessary to the grammar nor to the accuracy of the sense : as—

‘The night (it was the middle of summer) was fair and calm.’—THIRLWALL’S GREECE.



'To others do (the law is not severe),  
What to thyself thou wishest to be done.'—BEATTIE.

Only such clauses as break the unity of the sentence too much to be incorporated with it should be put in parentheses. Hence the following is wrong :

'Each mode has its peculiar tense, tenses (or times).'

Generally, the parenthetic words are stopped off in the same way as the words that precede them : as—

'First, then, with respect to piety : (or whatever other term may be employed, to denote collectively the sentiments felt or expressed by men towards a supreme being :) '—WHATELY.

Except when the forms of the sentences differ : as—

'How I dreamt  
Of things impossible ! (could sleep do more ?)'—YOUNG.

633. Some writers (Arnold, etc.) regard the parenthesis as not needing any stop, unless it be doubtful whether the parenthetic words belong to what precedes or to what follows. But it ought never to be doubtful. The above rules are the most satisfactory.

634. Brackets [ ] indicate a parenthetic sentence on a distinct subject : and when both brackets and curves ( ) are used in one parenthesis, the brackets enclose the larger sentence, and curves the shorter : as—

'I know the banker I deal with, or the physician I usually call in [there is no need, cried Dr. Slop (waking) to call in any physician in the case] to be neither of them of much religion.'—STERNE.

This purpose is gained sometimes by the use of the dash —, and then the brackets are reserved for corrections, or explanations, or are not used at all.

635. Parentheses should be used as seldom as possible. They are too often the signs of an imperfectly amalgamated sentence, or even of an imperfectly formed thought. When used, the sentence must be grammatically complete without them.

636. The dash is used to mark an unexpected or an emphatic pause.

The dash. Sometimes it is used to indicate a faltering speech : as—

'I am sorry to say—but—a—it is—a—necessary.'

It marks a sudden break or transition : as—

‘Here lies the great—false marble, where ?  
Nothing but sordid dust lies here.’—YOUNG.

It marks a considerable pause, greater than the stops used require : as—

‘I pause for a reply.—None?—Then none have I offended.’—SHAK.

‘This bond—doth give here—no jot of blood.’—SHAKESPEARE.

‘He cannot stand it, said the corporal.—He shall be supported, said my uncle Toby.’—STERNE.

Hence it is found between the side heading of a paragraph and the paragraph itself ; and between two numbers where it is to represent the numbers that intervene : as—

‘The character of Enoch.—The second name in this catalogue, is that of Enoch, etc.’ CHAPS. i.—vi.’

Sometimes the dash is used to mark off words in apposition or in explanation : as—

‘One thing, however, is certain—that so long as you thus act, you cannot be his spiritual children, nor heirs with him of the same promise.’—BINNEY.

‘We shall attempt—first, . . . and—secondly.’

637. The dash is often used when a writer has not taken the pains to decide on the insertion of other and more definite stops. In such cases, he transfers an important part of his work to such readers as may be willing to supply it ; and the writer should not feel surprise if his readers concur with him in thinking the matter not worth the pains.

638. Other marks are used in writing and printing, as follows :—

1. (‘) The apostrophe is used to indicate the elision of one or more letters of a word : as, ‘the boy’s book ;’ ‘‘gan,’  
Apostrophe. ‘lov’d,’ ‘e’en,’ ‘thro.’ It is also used in modern English to mark the possessive forms of plural nouns, and to form the plural of letters or signs : as, ‘men’s minds ;’ ‘your parent’s wishes ;’ the ‘a’s ;’ the ‘p’s’ and ‘q’s.’

2. (“ ”) The guillemets, or quotation points, mark words as quotations. The single points are used to mark  
Guillemets. a quotation within a quotation, or a quotation in sense, but not in exact words : as, “Again he saith, ‘Rejoice, ye Gentiles, with his people.’” “His argument is in substance as follows : ‘Let it be supposed,’ etc.” Sometimes this distinc-

tion is neglected ; and *single* points alone are used. When many quotations are made, this plan has the advantage of simplicity and neatness.

3. ( - ) The hyphen is used to connect compound words : as, 'sea-water,' 'ever-loving.' It is often used also when a word is divided into syllables : as, 'ful-fil-ment.' When placed at the end of a line, it shows that one or more syllables of a word are carried to the next line : as, 'extra-ordinary.' In this case it is placed at the end of the first line and not at the beginning of the second.

The rules for the use of the hyphen in composition are not very definite ; but the following are generally admitted.

Between an adjective and its substantive it is not used : as, 'prime minister,' 'high sheriff ;' unless the two words form a kind of compound adjective to another noun, as 'high-church doctrines.'

When an adjective or adverb and a participle form a compound adjective, as they generally do when followed by a noun, the hyphen is inserted, as 'a *quick-sailing* vessel ;' when they follow the noun, they are generally distinct, as 'a ship quick sailing o'er the deep.'

When the first noun expresses the material or substance, the hyphen is often omitted : as, 'a silk gown,' 'an iron ship.' When it expresses possession, or answers to a dative case ('for,' or 'belonging to'), the hyphen is inserted, as 'school-master,' 'cork-screw,' 'play-time.'

Perhaps all these rules may be superseded by a general principle. Whenever two words are made one and regarded as such, they should be spelt as one or be connected with a hyphen : as, 'everlasting,' 'ever-living.' The 'high sheriff' would then be regarded as two words ; and 'ironship,' or 'iron-ship' would be accepted as the appropriate spelling.

4. ( " ) The diæresis when placed over either of two contiguous vowels, shows that they are to be pronounced apart : as, 'aërial.'

5. ( - ) ( ~ ) The macron and the breve indicate that the vowels over which either is placed are long and short respectively : as, *līve*, having life ; ' *līve*, to have life ; ' *rāven*, a bird ; ' *rāven*, to seize gluttonously.'

6. (') The acute accent marks the emphasis: as, 'égal,' 'équálicity.' It is also used sometimes to mark a short acute accent. or close syllable, as 'Cáv-our,' 'fán-cy;' and to note the rising inflection: as, 'Is it well dóne?'

7. (') The grave accent distinguishes an open or long vowel: Grave accent. as, 'fà-vour;' or denotes the falling inflection: as, 'It is well dóne.' It also indicates the full sound of the syllable over which it is placed: as,

'It fortunèd out of the thickest wood,  
A ramping lyon rushèd suddeinly.'—SPENSER.

8. (—) or (\*\*\* ) or ( . . . . ) The ellipses mark the omission of letters or words: as, 'The Q—n,' 'The D\*\* of Ellipses. P\*\*.' 'He told me . . . .'

9. (¶) The paragraph, which is used chiefly in the Bible, Paragraph. marks the commencement of a new subject.

10. (§) The section marks the smaller divisions of a book or chapter; and when used with numbers, helps to abridge references, as § 6, *i.e.*, Section six.

11. (\*) The asterisk or little star, (†) the obelisk or dagger, Other marks. (‡) the double dagger, (||) the parallels, and sometimes (§) the section and (¶) the paragraph are used as marks of reference.

Printers take them in the following order:—

Note 1, *	Note 3, †.	Note 5,   .	Note 7, **.
„ 2, ‡.	„ 4, §.	„ 6, ¶.	„ 8, ††.

Where there are many references, figures or the small letters of the alphabet are more convenient.

12. (☞) The index or hand points to something that deserves to be carefully observed.

13. (\*\*) The asterismus, or star-making, is sometimes placed before a long note, without any particular reference.

14. (,) The cedilla is a mark borrowed from the French, who place it under c to give it the sound of s, before a or o: as, 'façade,' 'Alençon.' In some dictionaries, it is placed under g, when sounded as j; under g, when sounded as z; and under x, when sounded as gz.

PROSODY.

639. Prosody is that part of grammar that treats of metre or rhythm. The word is from the Greek, and is represented in Latin writers by the similar word, accent. Both terms refer to musical melody. Happily the definition is peculiarly applicable to English prosody, as our metres are more dependent on accent than on quantity.

In its widest sense, metre is the 'recurrence within certain intervals of syllables similarly affected.'

They may be similarly affected in their quantities, as in classic metres ; in their sounds, either initial, as in Anglo-Saxon and sometimes in old English ; or final, as in our common rhyme ; or in their accents only, as in all English blank verse. Sometimes all these are combined, as when in *rhyming metre* we use 'apt alliteration's artful aid ;' and still oftener, two of the three ; as in classic languages, accent and quantity ; as in A. S. and old English, alliteration and accent ; or as in much modern poetry, accent and rhyme : thus—

'Nōn sātis | ēst pūl | chrā ēssē pō | ēmātā ; | dūlcīā | sūntō | . '—HORACE.

'In Caines cynne

Thone cwealm gewræc.'—CÆDMON.

'The king and his knights

To the kirk went,

To hear matins of the day,

And the mass after.'—PIERS PLOUGHMAN.

'Any science under sonne,

The sevene artz and alle,

But thei ben lerned for the Lordes love,

Lost is all the tyme.'—PIERS PLOUGHMAN.

' 'Tis the sunset of life gives me mystical lore,

For coming events cast their shadows before.'—CAMPBELL.

640. Quantity is measured in classic languages by the length of the syllable as a whole ; in English, by the length of the vowel only. 'Monument,' for example, would be, in Latin measurement, two short syllables and a long one ; 'seeing' would be in Latin, a short and a long syllable.



In English, 'monument' is three short syllables, and 'seeing' is a long syllable and a short one.

Still more important is the result of measuring feet by accent. In Latin measurement, 'mōnũmēnt' is an anapæst (˘˘), and 'seēing' an iambus (˘˘). In English, 'mónument' is a dactyle (˘˘˘), and 'seēing' a trochee (˘˘).

Hence it would be better to get rid of classic names when speaking of English verse. In the two systems, syllables are not measured in the same way; nor are feet. A classic nomenclature therefore is very likely to mislead.

641. The peculiarity of our metre then is in our accents.

Accents;  
three kinds  
of. Generally the accent in English is on the root, especially in Saxon words. Sometimes in words of classic origin it is on part of the termination; and very occasionally, when words are distinguished by a single syllable only, that syllable is accented, as, natural, únnatural. From these facts accents are therefore said to be radical, terminational, and distinctive.

Properly, words have *one principal* accent only. But from the nature of the human voice, there is a tendency when more than two syllables occur after the accent in any word, to add a second or helping accent, as, rad'ical, rad"ically; intel'ligent, intel"ligently. Both accents play an important part in English verse.

642. In reading our older poetry, it must be kept in mind that the old accent of words often differs from modern usage. Chaucer, e. g., accents natióñ, companý, abstinaúnce, on the last syllable. Spenser makes pýrámiðs and hërœs, amphibrachs. Milton accents upróar (as does Spenser), aspéct, advérse, contríte, impúlse, etc., on the second syllable. Nor is this poetic licence.

Many of our words are formed, as we have seen, from the Latin, either directly, or through the French. The inflexion is dropped, and the word enters our language with the accent on the last syllable. Thus mortá'lis is in French 'mortál;' conditió'ne, natió'ne (formed from conditio, natio), become conditíon, natióñ, and in that form they pass into English. This accentuation moreover creates in such endings an additional syllable, conditi-on, na-ti-on. Hence Jonson treats condition, and in-

fusion, as words of *four* syllables, and Puttenham calls *rémünërá-tiön*, a double dactyle.

The natural tendency of all Gothic accentuation is to the earlier syllables of words. This tendency, aided in some cases by the study of Italian literature, has changed the accent of most of the above words as well as of many others.

643. To form a perfect rhyme, three things are essential.

Rhyme explained. 1. That the vowel sound and the parts following it be the same :

2. That the parts preceding the vowel be different :

3. That the rhyming syllables be accented alike.

Hence 'mill' and 'fell,' 'breathe' and 'tease,' 'bear' and 'bare,' 'sky' and 'háppily,' are all imperfect rhymes. So are 'cough' and 'though,' 'breath' and 'beneath,' because, though spelt alike, they are pronounced differently. 'Printer's rhymes' they are sometimes called. On the other hand, perfect rhymes may be spelt differently, if only they sound alike. Forms like 'bear' and 'bare,' 'high' and 'I,' are mere 'assonances' and not rhymes.

644. Two syllables similarly accented, and fulfilling the other conditions named above, form a single rhyme. Accented syllables followed each by an unaccented syllable, and fulfilling these conditions, form a double rhyme ; and accented syllables similarly followed by two unaccented syllables form a triple rhyme : as, *cómer*, *súmmer* ; *réasons*, *seásons* ; *theógony*, *cosmógony* ; *philánthropy*, *misánthropy*, etc.

645. Besides the rhymes that are found at the end of lines of verse, middle rhymes are occasionally used in the middle and close of a verse : as—

'The ice, mast *high*, came floating *by*,  
As green as emerald.  
The ice was *here*, the ice was *there*,  
The ice was all around.'—COLERIDGE.  
'Brave martyr'd chief! no more our grief,  
For thee or thine shall flow ;  
Among the blest in Heaven ye rest,  
From all your toils below.'—

From a Norman-French ballad, on the death of Sir Simon Montfort.

646. Sectional, or line rhyme is introduced into a part of the same line; and *inverse* rhyme is used in the last accented syllable of the first clause, and the first accented syllable of the second.

'Will stoo~~d~~e for *skill*, and law obeyed *lust*;  
*Might* trode down *right*; of king there was no feare.'—FERRERS.  
 'These steps both *reach* and *teach* thee shall,  
 To come by *thrift* and *shift* withal.'—TUSSEER.

647. A combination of alliteration, and assonance with occasional line rhymes, is found in Scandinavian poetry; and sometimes in English: thus—

'Roll, O Rill for ever,  
 Rest not lest thy wavelets,  
 Sheen as shining crystal,  
 Shrink and sink to darkness!  
 Wend with winding border,  
 Wide aside still turning,  
 Green o'ergrown with grasses,  
 Gay as May with blossoms.

Hear the torrent hurry,  
 Headlong rashly dashing,  
 Down in deafening thunder,  
 Depths eye hath not fathomed!  
 Mighty rocks up rooting,  
 Rudely shattering scattering,  
 All its own bright silver,  
 Into shapeless vapour.'

From G. P. MARSH'S LECTURES, p. 556.

So in such lines as the following:

'Her look was like the morning star.'—BURNS.

'Lying silent and sad in the afternoon shadows and sunshine,  
 Musing a moment before them, Miles Standish paused, as if doubtful.'—  
 LONGFELLOW.

In some forms of Spanish poetry the assonance is less marked, and falls generally on the penult of the verse: as—

'Letters came to say, Alhama	Straightway from his mule alighting,
By the Christians now was holden,	Then he leaps upon his charger,
On the ground he flung the letters,	Up the Zacatin he gallops,
Slew the messenger that bore them.	Comes in haste to the Alhambra.
Woe is me Alhama!	Woe is me Alhama!

If the assonance be scarcely heard in these lines, there is a form of it in German literature, in which it is complete. Words of similar sound, though of different sense, being placed at emphatic points of the verse.

Twilight stillness when I drink,  
 And myself am gazing still,  
 Thinking only that I think,  
 Then will never rest my will, etc.'—MARSH, from Tieck.

So in the following lines :—

‘And *leaves* begin to *leave* the shady tree.’—

MIRROR FOR MAGISTRATES (Induction).

‘Now be *still*, yet *still* believe me.’—SIDNEY.

‘And thou, unluckie *muse* that wontst to ease

Thy *musings* minde, yet can’st not when thou should.’—SPENSER.

‘Disturb his hours of *rest* with *restless* trances!

Afflict him in his *bed* with *bed-rid* groans!

Let there *bechance* him pitiful *mischances*,

To make him *moan*, but *pity* not his *moans*!’—

SHAKESPEARE, ‘Rape of Lucrece.’

This play upon words is a peculiarity of the Euphuist prose-writers of Queen Elizabeth’s day. It abounds in Fuller, and assumes in him some of the qualities of genius.

648. The history of rhyme in English is a subject of some History of interest. The word is of Gothic origin (*rime*), and is rhyme. used in the Ormulum as equivalent to rhythm. When in the 16th century the practice of rhyme was revived, it was regarded by scholars as a barbarous innovation on the classic rules of poetry. Ascham quotes Cheke as holding ‘that our rude beggarly rhyming was brought into Italy by Gothes and Hunnes’; and that ‘to follow rather the Gothes in rhyming than the Greekes in trew versifying, were even to eate acornes with swyne, when we might freely eate wheate bread amonges men.’ Even Sir P. Sidney condemns it; and Ben Jonson proposes to visit the rhymester with the severest penalties of poetic justice :

‘Rime, the rack of finest wits,  
That expresth but by fits,  
True conceits.

Spoiling senses of their treasure,  
Cozening judgment with a  
measure,

But false weight!

He that first invented thee,  
May his joints tormented be,  
Cramped for ever!

Still may syllables jar with time,  
Still may reason warre with rime,  
Resting never,’ etc.

Milton joins in this censure; and congratulates himself that in his epic he has avoided ‘the jingling sound of like endings,’ and has thus restored ‘to heroic poem ancient liberty from the troublesome and modern bondage of rimeing.’

But though the practice had only ‘rime’ in its favour, and not

reason, it contained an element of sweetness that made it universally popular throughout Europe : and though there was a reaction, that shewed itself in diminished regularity and in longer intervals between the rhyming syllables, yet is it now part of the metrical system of our language, and is as permanently established as rhythm itself.

Still it may be safely affirmed that rhyme will never be universal in our poetry. Rhyming words in English are comparatively few : not a fourth probably of the rhyming words in Italian, nor a sixth of the rhyming words in Spanish.\* Many also of our most beautiful poetic words have no rhymes ; nor does the ever accumulating wealth of our language tend to supply this deficiency. Modern additions to our speech are chiefly inflected forms, and are therefore unsuited for poetry. From all these causes there will always be in English room for forms of blank verse, and for the exercise of ingenuity in new metres. These same facts lead to another result. To supply our language with the material of poetical expression, both in form and in substance, there is needed amongst us the careful study of 'primitive English.'

649. The position of the accent in English words of two syllables, is on the first, as in *lôvely* ; or on the second, as in *presûme*. In words of three syllables it is on the first, the second, or the third ; as in *mêrrily*, *disâbled*, *cavaliér*. Each of English these words represents a foot in metre : the first two feet. are dissyllabic feet, the last three trisyllabic. 'Pre-sûme' corresponds to the iambus, and 'lôvely' to the trochee ; the three trisyllables, to the dactyle, amphibrach, and anapæst respectively. Lines made up chiefly of dissyllabic feet, are said to be of dissyllabic metre ; those of trisyllabic feet are said to be of trisyllabic metre.

In combining these feet into lines, we take one, two, three, or four, etc., and the combinations are called, from classic language, Iambic, Trochaic, Dactylic, Amphibrachic, Anapæstic—monometers (one measure), dimeters (two measures), trimeters,

\* Mr. Marsh reckons that Spanish words have on the average twenty-five rhymes each ; the average of English

words, judging from Walker's Rhyming Dictionary, is but three.—MARSH'S LECTURES, No. xxiii.



tetrameters, pentameters, hexameters, heptameters, or octometers, according to the number of feet in each line : as—

## 650. IAMBIC MONOMETER, ETC.

<i>Primer.</i>	'Is this a fást, to kéep	No :—'Tis a fást to dóle,
<i>Dimeter.</i>	Thy lár   der leán	Thy sheaf of wheát,
<i>Monometer.</i>	And cleán	And méat,
<i>Trimeter.</i>	From fát of méats and sheép ?	Untó the hún   gry sóul.'—
	ROBERT HERRICK, 'How to keep Lent.'	

## 651. IAMBIC DIMETER.

'Gold pleás   ure búys,	'With rá   vish'd éárs,
But pleás   ure diés,	The món   arch heárs,
Too sóon   the gróss fruít   tion clóys,	Assúmes the gód,
Tho' rápt   ures cóurt,	Affécts to nód,
The sénse   is shórt ;	And seéms to sháke the sphéres.'
But vír   tue kínn   dles lív   ing jóys.'—YOUNG.	DRYDEN.

## 652. IAMBIC TRIMETER.

'The kíng   was ón   his thróne,	A thóu   sand cúps   of góld,
And sá   traps thróged   the háll,	In Jú   dah deém'd   divíne,
A thóu   sand bríght   lamps shóne,	Jehó   vah's ves   sels, hòld
O'er thát   high fés   tivál.	The gód   less heá   théns'wíne.'
	BYRON, 'Belshazzar.'

## 653. IAMBIC TETRAMETER.

'Boon ná   ture scát   ter'd, frée	'The gift   of Gód   distrust   no
and wíld,	móre,
Each plánt   and flów'r   the moun-	His ín   spirá   tion bé   thy guide;
tain's child,	Be heárd   thy hárp   from shóre
Here ég   lantíne   embálm'd   the	to shóre,
áir,	Thy sóng's   rewárd   thy cóun(try's
Háwthorn   and há   zel mín   gled	pride.'—
thére.'—LADY OF THE LAKE.	B. BARTON (on the Queen's Wake).

This is the metre of Butler's *Hudibras*, of Gay's *Fables*, of most of Scott's works, and is a favourite with our poets.

Eight lines with alternate rhymes form *Elegiac iambic tetrameters*.

'Wherefore I cry, and cry again ;  
And in no quiet canst thou be,  
Till I a thankful heart obtain

Of thee.'—HERBERT, 'The Church,' xcvi.

Three rhymes in succession form Iambic tetrameter triplets.

'A still small voice spake unto me,      Then to the still small voice I said,  
Thou art so full of misery,      Let me not cast to endless shade,  
Were it not better not to be?      What is so wonderfully made.'—

TENNYSON.

#### 654. IAMBIC PENTAMETER.

'Fix'd is | the térm | of áll | the ráce | of eárrh ;  
And súch | the hárd | condi | tion of | our birth,  
No force | can then | resist, | no flight | can save ;  
All sink | alike, | the fear | ful and | the brave.'—

POPE'S HOMER, Book vi.

'The mul | titude | of an | gels, with | a shout  
Loud as | from num | bers with | out num | ber, sweet  
As from | blest voi | ces ut | tering joy, | heaven rung  
With ju | bilee | and loud | hosán | nas filled  
The etern | al reg | ions.'—MILTON, 'Par. Lost,' iii.

'Ten right | eous would | have sav'd | a cit | y once,  
And thou | hast ma | ny right | eous.—Well | for thee.'—

(On London,) COWPER'S TASK, iii.

This verse (the iambic of five feet) is the heroic measure of English metre. Most of our epic, dramatic, and descriptive poetry is written in it. It constitutes without rhyme our blank verse : with rhyme it is sometimes called 'riding rhyme,' from the fact that it is the metre of Chaucer's 'Canterbury Tales,' which are supposed to be told by parties riding to Canterbury.

Four heroics rhyming alternately form the elegiac stanza of our elegists : as in Gray—

'There, scat | ter'd oft, | the earl | iest of | the year,  
By hands | unseen, | are show | ers of | vio | lets found :  
The red | breast loves | to build | and war | ble there,  
And lit | tle foot | steps light | ly print | the ground.'

#### 655. IAMBIC HEXAMETER.

'Celes | tial as | thou art, | O do | not love | that wrong,  
To sing | the heav | en's praise | with such | an earth | ly tongue.'  
SHAKESPEARE, 'Passionate Pilgrim.'

'Adore | no god | besides | me to | provoke | mine eyes ;  
Nor wor | ship me | in shapes | and forms | that men | devise.'—

DR. WATTS' LYRIC POEMS.

\* One of the stanzas of 'The Elegy' Gray omitted, because too long a parenthesis.

'When spring unlocks the flowers to paint the laughing soil;  
 When summer's balmy showers refresh the mower's toil;  
 When winter binds in frosty chains the fallow and the flood;  
 In God the earth rejoiceth still, and owns his maker good.'—HEBER.

This is the metre of Drayton's 'Polyolbion'; and is called Alexandrine, from the fact that old French poems in praise of Alexander (as in 'The Gestes of Alisaundre,' etc.) were written in this measure. It is now seldom used, except in the Spenserian stanza, or to close a period of Heroic rhyme.

## 656. IAMBIC HEPTAMETER.

'When all | thy mer | cies, O | my God! | my ris | ing soul | surveys,  
 Transpor | ted with | the view | I'm lost | in won | der, love, | and  
 praise.'—ADDISON.

'A wail was heard around the bed, the death-bed of the young;  
 Amidst her tears, the funeral chant a mournful mother sung.'—HEMANS.

'He looked upon his people, and a tear was in his eye,  
 He looked upon the traitors, and his glance was stern and high.'—  
 MACAULAY, 'The Battle of Ivry.'

Homer's 'Iliad' was translated into this metre by Chapman. It is now the custom to divide the verse into alternate lines of four and three feet. So divided, it is the *common* metre of our Psalms; and the favourite metre of ballad poetry. 'Chevy Chase,' Cowper's 'John Gilpin,' and many more are written in this metre.

## 657. IAMBIC OCTOMETER.

'All peo | ple that | on earth | do dwell | sing to | the Lord | with  
 cheer | ful voice,  
 Him serve with mirth, his praise forthtell, come ye before him and  
 rejoice.'—Ps. c. (Scottish version).

Each couplet of this metre is now generally printed as a stanza of four tetrameter lines, rhyming alternately, and each commencing with a capital. In old books, however, the second and fourth lines are made to begin with a small letter. It forms the *long* metre of our Psalms. A *short* metre stanza is made up of a couplet in which the first line contains six measures, and the second, seven : as—

'Give to | the winds | thy fears, | hope and | be un | dismay'd,  
 God hears | thy sighs | and counts | thy tears, | God shall | lift up | thy  
 head.'

658. This kind of verse, the iambic dissyllable, is in English License in the most common of all. Most of the examples Iambic verse. quoted are strictly accurate. The metre admits, however, the following changes. A trochee ('lôvely') is sometimes substituted for an iambus, especially in the first foot; and sometimes, two very short syllables are used instead of one: thus—

'Bácchus | that first | from out | the pur | ple grape,  
Crúsh'd the | sweet poi | son of | misus | èd wine.'—*COMUS*.

'No rest: | through man | y a dark | and drear | y vale,  
They pass'd | and man | y a re | gion do | lorous,  
O'er man | y a fro | zen, man | y a fi | ery Alp.'—*PAB. LOST*, ii.

This is a statement of the common exceptions. Milton and others often introduce into their lines spondees, i.e. feet of two accented syllables, or pyrrhics, i.e. feet of two unaccented syllables, and Milton occasionally admits a line of eleven syllables, or even of twelve: as—

'Thus it shall befall,  
Him who, to worth in women over trusting,  
Lets her will rule.'

'For solitude sometimes is best society.'

Spondees and pyrrhics are in the following:—

'Every lower faculty,  
Of sênsè wherebȳ they héar, sée, sméll, tóuch, táste.'  
'How swéetly dīd they flóat ūpōn the wings,  
Of sīlence.'

Chaucer takes much greater licence. Occasionally in heroics he has only nine syllables; and often eleven, with or without a double rhyme.

659. Iambic metre, moreover, admits for some purposes an additional syllable throughout entire poems. Such verses are called hypermetrical, or redundant. A verse shortened by a syllable is called by the old prosodists *catalectic*, deficient: the complete verse, *acatalectic*: thus—

#### 660. IAMBIC MONOMETER, HYPERMETRICAL.

'The day had sunk in dim showers,  
But midnight now, with lustre meek,  
Illumined all the pale flowers,  
Like hope that lights a mourner's cheek.

I said, | While  
 The moon's | smile  
 Ray'd o'er a stream in dimpling bliss,  
 The moon | looks  
 On many | brooks,  
 The brook can see no moon but this,'—MOORE.

## 661. IAMBIC DIMETER, HYPERMETRICAL.

Forgive | my fol | ly,  
 O Lord | most ho | ly,  
 Cleanse me | from ev | ery stain.'—HASTINGS.

'No o | ther pleas | ure  
 With this | can meas | ure,  
 And like | a treas | ure,  
 We hug the chain.'—BYRON.

'But thou, | Lord, art | my shield | my glo | ry;  
 Thee through | my sto | ry,  
 The Exal | ter of | my head | I count.  
 Aloud | I cried |  
 Unto | Jeho | vah, he | full soon | replied,  
 And heard | me from | his Ho | ly Mount.'—

MILTON, Ps. iii.

## 662. IAMBIC TRIMETER, HYPERMETRICAL.

'Flow on | thou shin | ing riv | er,  
 But ere | thou reach | the sea,  
 Seek El | la's bower | and give | her  
 The wreath | I fling | o'er thee.'—MOORE.

This is sometimes called 'Gay's stanza.'

## 663. IAMBIC TETRAMETER, HYPERMETRICAL.

'There was | an an | cient sage | philos | opher,  
 Who had | read A | lexand | er Ross | over.'—BUTLER.

'I'm tru | ly sor | ry man's | domin | ion  
 Has bro | ken na | ture's so | cial un | ion,  
 An' just | ifies | that ill | opin | ion  
 Which makes thee startle  
 At me, | thy poor | earth-born | compan | ion,  
 An' fellow mortal.'—BURNS.

The addition of the syllable in this metre is most common in familiar and humorous styles.



## 664. IAMBIC PENTAMETER, HYPERMETRICAL.

'Each sub | stance of | a grief | hath twen | ty shad | ows,  
Which show | like grief | itself | but are | not so.'—RICH. II.

'Day stárs that ópe your eýes with mórn to twínk | le  
From raínbow gálatiés of eárrh's création,  
And déw drops oér her lóvely áltars sprínkle  
As a libation.

Ye matin worshippers that bending lowly,  
Before the uprisen sun, God's lidless eye,  
Throw from your chalices a sweet and holy  
Incense on high !

'Neath cloister'd boughs each floral bell that swingeth,  
And tolls its perfume on the passing air,  
Makes sabbath in the fields and ringeth  
A call to prayer !'—H. SMITH.

## 665. IAMBIC HEXAMETER, HYPERMETRICAL.

'Thine eye | Jove's ligh | tning seems, | thy voice | his dread | ful thunder.'  
SHAKSPEARE, 'Passionate Pilgrim.'

## 666. IAMBIC HEPTAMETER, HYPERMETRICAL.

'Come back ! | come back ! | he cried, | in grief,  
Across | this storm | y wa | ter,  
And I'll | forgive | your high | land chief,  
My daugh | ter !—oh, | my daugh | ter.'—CAMPBELL.

'Had Helen lost her mirth ? Oh no ! but she was seldom chéer | ful,  
And Edward looked as if he felt that Ellen's mirth was féar | ful.  
So gentle Ellen now no more could make this sad house cheér | y ;  
And Mary's melancholy ways drove Edward wild and weár | y.'—  
COLERIDGE.

In these lines of redundant metre there is, it will be seen, a double rhyme.

667. Much of the harmony of our metres, and of iambic metres especially, depends on the skilful disposition of cæsural pauses. They are placed between one word and another, and divide the verses into two (or rarely into three) parts. They often correspond, though not always, to pauses in the sense.

The most appropriate place for such pauses in iambic metres is

at the end of the second, or of the third foot, i. e. after the fourth or the sixth syllable. Milton however, who uses the pause with great skill, has introduced it in *every part* of the verse, though the most melodious of his verses are those that have the pause after the fourth and sixth syllables : e. g.—

‘ Thus with the year  
Seasons return ; but not to me returns  
Day, or the sweet approach of even or morn.’—

‘ Yet not the more  
Cease I to wander, where the muses haunt  
Clear *spring*, or shady *grove*, or sunny hill,  
Smit with the love of sacred *song* ; but chief  
Thee *Sion*, and the flowery brooks beneath,  
That wash thy hallow’d *feet*, and warbling flow,  
Nightly I *visit*.’

No sooner had the Almighty *ceased*, but all  
The multitude of *angels*, with a shout,  
*Loud* as from numbers without number, sweet  
As from blest voices, uttering joy.’

668. In the trochee (l<sup>o</sup>v<sup>e</sup>ly) the stress is laid on the odd syllables ; and as rhyme requires that the rhyming syllables should be equally accented, the final foot is an iambus, or a double rhyme, or a single long syllable : as—

‘ Rúin | séize thee, | rúthless | kíng,  
Confú | sion on | thý ban | ners wáit.’—GRAY’S BARD.

In this measure the iambus is frequently changed for the trochee in other places in the line, besides the last.

#### 669. TROCHAIC MONOMETER.

‘ Túrning,  
Búrning,  
Chánging,  
Ránging,  
Fúll of | gríef and | fúll of | love.’—ADDISON’S ROSAMOND.

#### 670. TROCHAIC DIMETER.

A good name :—‘ Children, | ch<sup>o</sup>ose it,  
D<sup>o</sup>n’t r<sup>e</sup> | fúse it,  
’Tis a | pr<sup>e</sup>cious | díe | dem ;  
Highly | príze it,  
D<sup>o</sup>n’t de | spíse it,  
Y<sup>o</sup>u will | n<sup>e</sup>ed it | whén y<sup>o</sup>u’re | mén.’  
From GOULD BROWN.

'Clear wells | spring not,  
Sweet birds | sing not,  
Loud bells | ring not,  
Cheerful | ly.

Heads stand | weeping,  
Flocks are | sleeping,  
Nymphs back | creeping  
Fearful | ly.'—  
SHAKESPEARE, 'Passionate Pilgrim.'

## 671. TROCHAIC TRIMETER.

'Crabbed | age and | youth  
Cannot | live to | gether;  
Youth is | full of | pleasaunce  
Age is | full of | care.'—SHAKESPEARE, 'Passionate Pilgrim.'

'Child of | sin and | sorrow,  
Fill'd with | dismay,  
Wait not | for to- | morrow,  
Yield thee | to day:  
Heaven bids | thee come,  
While yet | there's room;  
Child of | sin and | sorrow,  
Hear and | obey.'

## 672. TROCHAIC TETRAMETER.

'Lauded | be thy | name for | ever,  
Thou of | life the | guard and | giver!  
\* \* \*  
'I have | seen thy | wondrous | might,  
Through the | shadows | of this | night.'—HOGG.

'Vital | spark of | heavenly | flame,  
Quit, oh | quit this | mortal | frame.'—POPE.

'Cease, ye | mourners, | cease to | languish,  
O'er the | graves of | those you | love;  
Pain and | death, and | night and | anguish,  
Enter | not the | world a | bove.'

'Great men | die and | are for | gotten,  
Wise men | speak; their | words of | wisdom  
Perish | in the | ears that | hear them.  
On the | grave posts | of our | fathers  
Are no | signs no | figures | painted:  
Who are | in those | graves we | know not,  
Only | know they | are our | fathers.'—LONGFELLOW, 'Hiawatha.

'Róme shall | pérish— | write that | word—  
 In the | blood that | she hath | spilt;  
 Perish | hopeless | and ab | horr'd,  
 Deep in | ruin | as in | guilt.'—COWPER'S BOADICEA.

The metre of the last stanza forms the usual 7's of our hymns ;  
 the metre of the first two lines of the first forms trochaic 8's,  
 and a blending of the two a favourite measure : 8.7 and 8.7.4.

'Saviour, | breathe an | evening | blessing,  
 Ere re | pose our | spirits | seal,  
 Sin and | want we | come con | fessing,  
 Thou canst | save and | thou canst | heal.'

'Scenes of | sacred | peace and | pleasure,  
 Holy | days and | sabbath | bell,  
 Richest, | brightest, sweetest | treasure,  
 Can I | say a | last fare | well :  
 Can I | leave you,  
 Far in | heathen | lands to | dwell?'

### 673. TROCHAIC PENTAMETER.

'Mountain | winds! oh! | whither | do ye | call me?  
 Vainly, | vainly, | would my | steps pur | sue;  
 Chains of | care to | lower | earth en | thrall me :  
 Wherefore | thus my | weary | spirits | woo?'—HEMANS.

'Were half the | power that | fills the | world with | terror,  
 Were half | the wealth | bestowed | on camps | and courts,  
 Given to re | deem the | human | mind from | error,  
 There were | no need | of ar | senals | or forts.'—LONGFELLOW.

The metre is not common nor is it very melodious.

### 674. TROCHAIC HEXAMETER.

'Holy! | holy! | holy! | all the | saints a | dore thee,  
 Casting | down their | golden | crowns a | round the | glassy | sea.'  
HEBER.

This metre is rare. Sometimes each couplet is divided into  
 alternate lines of six syllables and five. This forms the trochaic  
 11's of our hymns :

### TROCHAIC HEXAMETER CATALECTIC, 11's.

'Hark the | sounds of | gladness | from a | distant | shore,  
 Like re | lief from | sadness, | sadness | now no | more;  
 'Tis the | Lord hath | done it, | He hath | won the | day,  
 His own | arm hath | done it, | He hath | won the | day.'

Though sometimes called catalectic, these verses are really complete, an accented single final syllable being an allowable licence in trochaic verse. But for this licence trochaic metre would always consist of *double* rhymes.

## TROCHAIC OCTOMETER CATALECTIC.

'From their | nests be | neath the | rafters | sang the | swallows | wild  
and | high,

And the | world be | neath me | sleeping | seemed more | distant | than  
the | sky.'—LONGFELLOW (on The Belfry of Bruges).

## 675. TROCHAIC HEPTAMETER.

'Hasten, | Lord, to | rescue | me, and | set me | safe from | trouble:  
Shame thou | those who | seek my | soul, re | ward their | mischief |  
double.'—Ps. lxx.

## 676. TROCHAIC OCTOMETER.

'Once up | on a | midnight | dreary, | while I | pondered | weak and |  
weary,

Over | many a | quaint and | curious | volume | of for | gotten | lore,  
While I | nodded | nearly | napping, | sudden | ly there | came a |  
tapping,

As of | some one | gently | rapping, | rapping | at my | chamber | door:  
'Tis some | visi | tor I | mutter'd | tapping | at my | chamber | door,  
Only | this and | nothing | more.'—POE, (The Raven.)

'Once to | every | man and | nation | comes the | moment | to de | cide;  
'In the | strife of | truth with | falsehood | for the | good or | evil | side.'

LOWEL.

'In the | spring a | fuller | crimson | comes up | on the | robin's | breast;  
In the | spring the | wanton | lapwing | gets him | self an | other |  
crest.'—TENNYSON.

The 8.7. metre may of course be read as trochaic octometers, having the final double syllable contracted into one.

677. The two chief trisyllabic metres are anapæsts and dactyls.

Anapæsts. In anapæstic metre, as the last syllable is accented, the dactyles. rhymes are generally *single*: but occasionally one short syllable or two is added, and then the rhyme is *double* or *triple*. In dactylic metre the rhyme is properly *triple*; though occasionally when a final syllable is omitted, the rhyme is *double*, or when two syllables are omitted the rhyme is *single*. The anapæstic verse often begins with an iambus; and the dactylic verse is seldom regular throughout.

Of course anapæsts have the stress upon every 3rd, 6th, and 9th syllable; and dactyls upon the 1st, 4th, and 7th.



## 678. ANAPÆSTIC MONOMETER.

'Begone | unbelief,  
My Sav | iour is near;  
And for | my relief  
Will sure | ly appear,

'By prayer | let me wrest | le,  
And he | will perform;  
With Christ | in the ves | sel  
I smile | at the storm.'  
104th metre.

## 679. ANAPÆSTIC DIMETER.

'We sing | of the realms | of the blest,  
That country so bright and so fair;  
And oft | are its glo | ries confess'd,  
But what | must it be | to be there?'—WILSON.

'He is gone | on the moun | tain,  
He is lost | to the for | est  
Like a sum | mer-dried foun | tain  
When our need | was the sor | est.'—SCOTT.

'Tis the last | rose of sum | mer  
Left bloom | ing alone,  
All her love | ly compan | ions  
Are fad | ed and gone.'—  
MOORE.

'Hail to thee | blithe spirit,  
Bird thou | never wert,  
That from heaven | or near it  
Pourest | thy full heart.'—  
SHELLEY (To a Skylark).

## 680. ANAPÆSTIC TRIMETER.

(Monometer and Trimeter) 'Come let | us anéw  
Our jour | ney pursúe,  
Roll round | with the year,  
And ne | ver stand still | till the Más | ter appeár.'—WESLEY.

'I am mon | arch of all | I survey,  
My right | there is none | to dispute;  
From the cen | tre all round | to the sea  
I am lord | of the fowl | and the brute.'—  
COWPER (On Alex. Selkirk).

## 681. ANAPÆSTIC TETRAMETER.

'O heard | ye yon pi | broch sound sad | on the gale,  
Where a band | cometh slow | ly with weep | ing and wail?'  
CAMPBELL (Glenara).

'For the sun | set of life | gives me mys | tical lore,  
And coming events cast their shadows before.'  
CAMPBELL (Lochiel's Warning).

'And the wi | dows of As | shur are loud | in their wail,  
 And the i | dols are broke | in the temple of Baal:  
 And the might | of the Gen | tile, unsmote | by the sword,  
 Hath melt | ed like snow | in the glance | of the Lord.'—

BYRON (Hebrew Melodies).

'Tis a sight | to engage | me if an | ything can,  
 To muse | on the per | ishing plea | sures of man;  
 Tho' his life | be a dream | his enjoy | ments I see,  
 Have a be | ing less dur | able e | ven than he.'—

COWPER (The Poplars).

In this metre longer lines than tetrameters are very rarely found.

#### 682. DACTYLIC MONOMETER AND DIMETER.

'Midnight, as | sist our moan,  
 Help us to | sigh and groan,  
 Heavily, heavily.'—SHAK. (Much Ado).

'One more un   fortunate	Take her up   tenderly,
Weary of   breath,	Lift her with   care;
Rashly im   portunate,	Fashioned so   slenderly,
Gone to her   death!	Young and so   fair.'—
	HOOD (Bridge of Sighs).

This metre seems specially appropriate to mourning.

'Pibroch o'   Donuil Dhu,	Come away   come away!
Pibroch o'   Donuil,	Hark to the   summons!
Wake thy wild   voice anew,	Come in your   war array,
Summon clan   Conuil.	Gentles and   commons!'
	SCOTT (The Pibroch).

#### 683. DACTYLIC TRIMETERS AND DIMETERS.

'Bird of the | wilderness  
 Blithesome and | cumberless,  
 Light be thy | matin o'er | moorland and | lea;  
 Emblem of | happiness,  
 Blest is thy | dwelling-place;  
 O! to a | bide in the | desert with thee.'

HOGG (To the Skylark).

#### 684. DACTYLIC TETRAMETERS.

'Weary way | wanderer, | languid and | sick at heart,  
 Travelling, painfully, | over the | rugged road,  
 Wild visaged | wanderer, | God help thee | wretched one.'—

SOUTHEY.

'Come ye dis | console, | where'er ye | languish,  
Come to the | mercy seat, | fervently | kneel;  
Here bring your | wounded hearts, | here tell your | anguish,  
Earth has no | sorrows that | heav'n cannot | heal.'

DACTYLIC PENTAMETERS and HEPTAMETERS are very rare.

685. DACTYLIC HEXAMETER.

'This is the | forest pri | meval. But | where are the | hearts that  
ben | eath it  
Leap'd like the | roe when he | hears in the | woodland the | voice of  
the | huntsman.'—LONGFELLOW (Evangeline).

686. DACTYLIC OCTOMETER.

'Boys will an | ticipate, | lavish and | dissipate | All that your | busy pate  
| hoarded with | care;  
And in their | foolishness, | passion, and | mulishness, | Charge you with  
| churlishness, | spurning your | prayer.'

687. The use of the amphibrach as a regular metre is rare :  
Amphibrach. but common dactylic or anapæstic lines may often be  
read as amphibrachs. The following is an example :

'Créator, | Presérver, | Redéemer | of men,  
Divine In | tercessor | above,  
Oh ! where shall | the song of | thy praises | begin,  
Or how shall | I speak of | thy love :  
Heaven is | telling,  
And earth is | revealing  
What wonders | Thy mercy | can prove.'

'I would not | live alway, | yet 'tis not | that here  
There's nothing | to live for, | there's nothing | to love ;  
The cup of | life's blessings | though mingled | with tears  
Is crowned with | rich tokens | of good from | above.'

If these be read as beginning with an iambus, they all become anapæstic ; and if as beginning with a single syllable, they become dactyls. Similarly, the following may be read as dactyls, as anapæsts, or as amphibrachs.

'Know ye the land where the cypress and myrtle  
Are emblems of deeds that are done in their clime ;  
Where the rage of the vulture, the love of the turtle,  
Now melt into softness, now madden to crime ?'

## 688. AMPHIBRACH DIMETER.

'The bláck bands came óver  
 The Al'ps and their snów;  
 With Boúrbon, the róver,  
 They páss'd the broad Pó.'—BYRON.

## 689. AMPHIBRACH TRIMETER CATALECTIC.

'Ye shépherds | so chéerful | and gáy,  
 Whose flocks ne | ver cáreless | ly roam,  
 Should Córyd | on háppen | to stráy,  
 Oh, call the | poor wander | er home.'—SHENSTONE.

## 690. AMPHIBRACH TETRAMETER CATALECTIC.

'But meeter for thee, gentle lover of nature,  
 To láy down | thy heád like | the méek moun | tain lámb;  
 With one faithful friend to witness thy dying  
 In the arms | of Helvel | lyn and Catch | edicam.'—SCOTT.

691. In many poems the various metres are combined: iambs in one line being followed by trochees in another; and dactyls by anapæsts. These combinations are almost endless.

692. Some of the more important are the following:  
 The SPENSERIAN STANZA: Eight heroics and an Alexandrian.

'It was not by vile loitering at ease  
 That Greece obtain'd the brighter palm of art,  
 That soft yet ardent Athens learnt to please,  
 To keen the wit and to sublime the heart,  
 In all supreme! complete in every part!  
 It was not thence majestic Rome arose,  
 And o'er the nations shook her conquering dart;  
 For sluggard's brow the laurel never grows;  
 Renown is not the child of indolent repose.'  
 THOMSON (Castle of Indolence).

693. RHYME ROYAL. Seven heroics, the two last rhymes in succession, and the five first at various intervals.

'Why then doth flesh, a bubble-glass of breath,  
 Hunt after honour and advancement vain,  
 And rear a trophy for devouring death,  
 With so great labour and long lasting pain,  
 As if his days for ever should remain?  
 Sith all that in this world is great or gay,  
 Doth as a vapour vanish and decay.'

SPENSER (Ruins of Time).

694. OTTAVA RIMA. Eight heroics; the first six rhyming alternately, the last two in succession.—Orlando Furioso, etc.

'When I prepared my bark first to obey,  
 As it should still obey, the helm, my mind,  
 And carry prose or rhyme, and this my lay  
 Of Charles the Emperor, whom you will find  
 By several hands already praised; but they  
 Who to diffuse his glory were inclined,  
 For all that I can see in prose or verse  
 Have understood Charles badly and wrote worse.'  
 MORGANTE MAGGIORE (Lord Byron's Translation).

695. TERZA RIMA. Heroics, with three rhymes at intervals—  
 Dante, 'Divina Comedia,' Byron's 'Prophecy of Dante.'

'Many are poets without the name;  
 For what is poesy but to *create*  
 From over feeling good or ill; and aim  
 At an eternal life beyond our *fate*,  
 And be the new Prometheus of new man,  
 Bestowing fire from heaven, and then too *late*  
 Finding the pleasure given repaid with pain,  
 And vultures to the heart of the bestower,  
 Who having lavish'd his high gift in vain  
 Lies chain'd to his lone rock by the sea-shore?'

696. HALLELUJAH METRE. Four iambic trimeters, and four iambic dimeters (148th).

'Lo! the angelic bands  
 In full assembly meet,  
 To wait his high commands,  
 And worship at his feet!  
 Joyful they come,  
 And wing their way  
 From realms of day,  
 To such a tomb.'—DODDRIDGE.

697. RHOMBIC, TRICQUET MEASURES, etc.

'To this last style of poetry there are no limits; and some old and otherwise judicious guides give rules for composing beautiful verses "in the shapes of eggs, turbots, fuzees, and lozenges,"'—PUTTENHAM (Art of Poesie, p. 70, First Edition).



'Ah me!  
 Am I the swain  
 That late from sorrow free  
 Did all the cares on earth disdain!  
 And still untouch'd, as at some safer games,  
 Play'd with the burning coals of love and beauty's 'flames,'  
 Was't I could drive and sound each passion's secret depth at will,  
 And from those huge o'erwhelmings rise by help of reason still?  
 And am I now, O heavens! for trying this in vain,  
 So sunk that I shall never rise again?  
 Then let despair set sorrow's string  
 For strains that doleful be,  
 And I will sing  
 Ah me! — WITHER.

'Thy tender age in sorrow did begin,  
 And still with sicknesses and shame  
 Thou didst so punish sin  
 That I became  
 Most thin.  
 With thee  
 Let me combine,  
 And feel this day thy victory;  
 For if I imp my wing on thine,  
 Affliction shall advance the flight in me.'  
 HERBERT (Easterwings).

698. Besides the examples now given, most of which are *symmetrical*, i.e., the syllables in each line are a multiple of the accents; we have in English *unsymmetrical metres*, in which the syllables are not a multiple of the accents:—

'In the yéar since Jésus diéd for mén,  
 Éighteen hundred yéars and tén,  
 Wé were a gállant cómpány,  
 Ríding o'er lánd and sáiling o'er séa.  
 Oh! but wé went mérrily!'

699. Though classic metres are framed on different principles from those that regulate English poetry, various attempts have been made to introduce them into our language.

Both Watts and Southey have written English sapphics; Longfellow's hexameters are well-known; and hexameter and pentameter verses have recently been published by no less an authority than Dr. Whewell, with what success in each case the reader may judge:

SAPPHICS.

'When the fierce | north wind | with his | airy | forces,  
 Rears up the | Baltic | to a | foaming | fury ;  
 And the red | lightning | with a | storm of | hail comes,  
                     Rushing a | main down.'—WATTS, 'Horæ Lyricæ.'  
 'Worn out with | anguish | toil and | cold and | hunger,  
 Down sunk the | wanderer, | sleep had | seized her | senses ;  
 There did the | traveller | find her | on the | morning ;  
                     God had re | leased her.'—SOUTHEY.

HEXAMETERS AND PENTAMETERS.

'Art thou a | lover of | song ? Would'st | fain have an | utterance |  
                     found it,  
 True to the | ancient | flow, || true to the | tones of the | heart,  
 Free from the | fashions | of speech which | tinsel the | lines of our |  
                     rhymesters.  
 Lend us thy | listening | ear, || lend us thy | favouring | voice.'  
 'Would'st thou | know thy | self ? Ob | serve what thy | neighbours  
                     are | doing,  
 Would'st thou thy | neighbours | know ? || Look through the | depths  
                     of thy | heart.'—From SCHILLER (by Dr. Whewell).

It may be feared that even these examples by such masters of song will fail to meet the objection of Nash—'The English hexameter verse, I grant to be a gentleman of an ancient house (so is many an English beggar), yet this clime of ours he cannot thrive in ; he goes twitching and hopping in our language like a man running upon quagmires, retaining no part of that stately smooth gait which he vaunts himself with among the Greek and Latin.'<sup>a</sup>

<sup>a</sup> See D'Israeli's 'Amenities of Literature,' ii. p. 30,

## CHAPTER IX.

## HINTS ON COMPOSITION.

- CONTENTS:—(700) Hints only intended. (701) Grammar and composition distinguished. (702) No good composition without thought. (703, 704) The end and the successive stages must be clearly seen. (705) Composition and mere statement of thought distinguished. (706) Eloquence what. (707) Composition requires toil and pains. (708) But not necessarily a knowledge of classic languages. (709) WORDS. *Copiousness*; means of acquiring it. (710) *Accuracy*. Conjugate or cognate, synonymous, and antithetic words, explained and illustrated. (711) *Propriety*. Limits of this rule. (712) SENTENCES. *Clearness*. (713) Grammatical accuracy. (714) English idiom. (715) Collocation of words. Two rules. (716) Effect of punctuation on clearness of style. (717) Clearness abused. (718) *Unity*. Sentence defined, (719) What unity allows, and what it forbids. (720) Heterogeneousness. (721) Parenthesis. (722) Mixed figures, etc. (723) *Strength*, explained. What it requires. (724) Conciseness. Rules. (725) Fulness or conciseness, which to be preferred. (726) Vividness. (727) Skiful arrangement; rules. (728) Correspondence of clauses. (729) *Harmony*. (730) PARAGRAPHS defined. (731) Require unity. (732) Theme how stated. (733) Length and mixture of sentences. (734) Various ways of arranging sentences. (735—8) How paragraphs are formed, and (739) How connected. (740) Mechanical rules for composition not enough. (741) *Mental qualities* needed. (742) *Study of good models*. (743) Three periods in the history of English style. (744) Experience of different writers. (745) *Practice*.

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“For a man to write well, there are required three necessities: let him read the best authors; observe the best speakers; and have much exercise of his own style.”—BEN JONSON (*Discoveries*).

"There is nothing more becoming a gentleman, or more useful in all the occurrences of life, than to be able on any occasion to speak well and to the purpose."—LOCKE (on Education, § 171).

"The best language—I should call the shortest, clearest, and easiest way of expressing one's thoughts, by the most harmonious arrangement of the best chosen words, both for meaning and sound. The best language is strong and expressive, without stiffness or affectation ; short and concise without being obscure or ambiguous ; and easy and flowing, without one undetermined or superfluous word."—ARMSTRONG (Essays).

"Every man who has had any experience in writing, knows how natural it is for hurry and fulness of matter to discharge itself by vast sentences, involving clause within clause *ad infinitum* ; how difficult it is and how much a work of art to break up this huge fasciculus of cycle and epicycle into a graceful succession of sentences, long intermingled with short, each modifying the other, and arising musically by links of spontaneous connexion."—DE QUINCY, xi. 177.

"Nature will never be bettered by any art till that art becomes nature."—GUESSES AT TRUTH.

"How few can say a thing as it ought to be said ! All of us try ; but how many men in any generation can make a clear statement, or write anything well."—FRIENDS IN COUNCIL, 2nd series, ii. 247.

"To think rightly, is of knowledge ; to speak fluently, is of nature ; to read with profit, is of care ; and to write aptly, is of practice."—BOOK OF THOUGHT, p. 140.

"The laws of light are those of beauty, and clear thoughts require but little art for their proper exhibition."—MOORE'S MAN AND HIS MOTIVES, p. 182.

700. It is impossible to discuss at length the whole subject of Hints only composition. The utmost that can be attempted to be given. here is to furnish the student with a few hints to guide his own inquiries and practice.

701. Grammar differs from composition, as a knowledge of the rules of building differs from architecture. Grammar is based on material laws and on custom : composition, on insight and taste. Grammar is largely mechanical ; composition, organic. The one shapes sentences according to external rule ; the other, according to feeling and sentiment. Grammar teaches us to speak and write accurately ; composition, clearly, impressively, efficiently. Grammar is a means ; composition, the end.

Grammar and  
composition  
distinguished.

702. The first essential of all good composition is *thought*.

No good  
composition  
without  
thought.

An earnest man, *with a subject* in which he feels a deep interest, will nearly always be an acceptable speaker. There are exceptions to this rule: but generally, to have *something to say* is essential, if we wish to *say it*. The art of seeming to say something when we mean nothing, is for the most part an *attainment*, and not a gift. Eloquence is the speaking *out* of something *within*. If there is nothing within we call it loquacity, a poor power—froth indeed without substance. The man who wishes to write must have something to write of; and that something must be at once a feeling and a thought.

703. The next stage in composition is to define, in our minds

The end must at least, what we intend to prove or to illustrate. If be defined. an argument is to be set forth, it must be shaped into propositions; if an illustration, the details must be carefully grouped and clearly described. Unless this is done, we shall write or speak without force. Before we commence a journey, it is necessary to decide where we go, especially when it is part of our business to show others how to get there, and to convince them that we are on the road. If the books and chapters of books that have been written in violation or in forgetfulness of this rule could be set forth in a visible, architectural form, there would scarcely be room for the 'Tollies' which would abound on all sides.

704. Having resolved what it is we intend to prove or to illustrate, the next concern of a writer should be to

And the  
successive  
stages of the  
journey.

mark in a general way the successive stages of his progress. These may not all be clearly marked; some of them will; and of the rest the writer will have a general impression, hereafter to be modified or confirmed. Chapters and paragraphs will indicate these stages; and the writer will take care that the whole are connected, either in logical sequence or in such order as shall make the narrative or the argument consecutive, impressive, and complete.

The old plan of indicating in the margin the subject of a paragraph, had the great advantage of compelling the writer to define it to himself, while it helped the reader to see his way. The practice might well be revived in our modern literature.



An illustration of the importance of these remarks may be illustrated. seen in 'Butler's Analogy,' or in 'Macaulay's England.' Butler. The Analogy is divided, as is well known, into two parts, and the first part into seven chapters. Each chapter is made up of divisions that set forth some point of the argument; each division, of paragraphs containing facts and reasoning essential in Butler's mind to the completeness of the whole. The subject discussed is defined at the beginning and at the close of the part; sometimes under different aspects at the beginning and close of each chapter; and sometimes at the beginning only or sometimes at the close of each division. Occasionally the subject is not formally announced, and then we ascertain the general drift only by careful thought. The study of the whole is an admirable mental discipline *in logical sequence*, as well as in other things.

Macaulay's History is an equally admirable illustration, though of another kind. His third chapter (vol. i.) Macaulay. may be taken as a sample. The theme is, the state of England on the accession of James II. He affirms at the outset that the country has undergone such a change as is without a parallel in the history of the old world, and he closes with a general lesson, involving a repetition of that statement, in the form of a summary of the benefits which the common people have derived from the progress of civilization. He illustrates his statements by a large number of classified facts, arranged under the head of population, revenue, growth and condition of large towns, etc. Each paragraph is a picture, carefully drawn, skilfully grouped, and nobly painted: the whole a magnificent gallery, with one subject: 'England in 1685 and in 1860.'

The student may sketch and paint for himself; beginning with the district or town with which he is most familiar, describing its physical aspects, its population, its trade or resources, and its antiquities or history, and then proceeding to fields more comprehensive. Subjects literary or logical will occupy his attention last.

705. Having accumulated thoughts, with a definite purpose, and having decided in our own minds how we mean to group them, the next question is, how we are to place them on the canvas. Having something definite to say, how are we to say it?

It is something gained to understand clearly what the object of composition is, as distinguished from the mere utterance of thought. In writing or in speaking, it is a man's business to instruct, to persuade, to convince, or to please; he has not only to announce a fact or propound an argument, he has to guide the judgment and excite the feelings. If in stating a great truth, or still more in explaining a perplexed doctrine, he contents himself with a single condensed enunciation of it, he will produce no conviction. He is addressing a complex being, with reason, and fancy, and emotion, and to every part of this complex being he must appeal. As sight, and hearing, and touch are all needed for an intelligent knowledge of material things, so is every mental faculty for a clear perception of the form and weight of spiritual truths. . . . It must be noted too that conviction is not only a complex process, it is a slow and very gradual one. The mind requires time to gather round a truth, to handle and feel it. A writer, and still more a speaker, has to aid the mind in this work. He therefore presents his thoughts in different lights and on different sides. He feels that men must 'mark, learn, and inwardly digest' his statements: and that if the process be unduly hastened at any stage, truth itself fails to be nutritive, and may even become disgusting. It is the aim then of composition to present thought to the *complex* man; and to keep it in sufficiently protracted contact with every part of our nature, so that it may impress the memory, inform the judgment, and interest the heart.

It is with this view that Milton has expounded the brief description of the evangelist, 'He showed him all the kingdoms of the world,' into a succession of pictures, which bring before us Athens, and Rome, and Parthia; while Jeremy Taylor makes the trite sentiment, 'Human life is short, and human happiness frail,' the thesis of an entire book on 'Holy Dying.' 'The Pilgrimage of Life' represents a thought familiar for centuries. It was reserved for the immortal dreamer in his matchless allegory so to unfold and enforce it as to make the theme 'the joy of many generations.' The thoughts of other writers have been expanded and adorned in different ways: with humour, as in the works of Thomas Fuller and Sydney Smith; with strong robust sense and vigorous wit, as in the sermons of South and Barrow;

with rich fancy, as in Jeremy Taylor and Edmund Burke ; with mingled playfulness and shrewdness, as in the letters of Cowper and Lamb. Sometimes the style is stilted and pedantic, as in

**Illustrations.** Sir Thomas Browne ; sometimes easy and natural, as in Addison ; sometimes rhetorical and sonorous, as in Johnson or in Gibbon. But in every case it is taken as granted that thought needs to appeal to man's *whole* nature, that the *whole* mind needs to be interested in it, and that it is by style or composition this double purpose is to be gained.

706. To complete our definitions : when composition has all **Eloquence—** this variety and adaptedness to the whole man, and what ? the thought is comprehensive, continuous, 'sequacious,' as Coleridge phrased it, then we have true *eloquence*, one of the noblest intellectual gifts. The term indicates the free flow of great and connected thoughts in clear, vivid, and impressive speech.

707. One of the most fatal mistakes in relation to style is to suppose that a writer who wishes to be natural must **Composition** dispense with all toil and pains in composition. This **requires toil** mistake has been sanctioned by very different writers : **and pains.** 'Never think,' says Cobbett, 'of mending what you write ; let it go ; no patching.' 'Endeavour,' says Niebuhr, 'never to strike out anything of what you have once written down. Punish yourself by allowing once or twice something to pass, though you see you might give it better.' But it is none the less to be condemned. Composition that costs little is generally worth little. Easy writing is very bad reading ; and for young or unpractised writers to forget or neglect this principle is to make themselves and their work ridiculous.

The history of literature abounds with illustrations. The Hebrews described poetry, and all poetic composition by a term **Illustrated.** that was appropriated originally to the process of pruning. Greek and Latin authors spent years, as is well known, on those works which have come down to us as models of style. Ten years Isocrates devoted to one of his works. After eleven years of labour Virgil regarded his *Æneid* as still imperfect. Pascal often gave twenty days to the composition of a single letter ; and some of those letters he wrote and re-wrote seven or eight times. The result is, that they are

reckoned among the best specimens of the grace and flexibility of the French tongue. Tasso and Pope, Milton and Addison, Goldsmith and Hume, are known to have *toiled in* their task ; and the manuscripts of most of them still attest the earnestness with which they perfected their works.

Even when the MS. is silent it does not follow that the compact perspicuity or apparently careless ease which great authors have gained is not an acquirement. Johnson, and Robert Hall, and Lord Macaulay, are known to have thought out and arranged their paragraphs before committing a word to paper. Sometimes, as in Johnson's case, this was done imperfectly. 'The Rambler,' it is said, was sent to the press, and the author wrote it to a large extent, on the moment, and 'never blotted a line.' But then the first edition is not now regarded as Johnson's work. The second and third editions contain not less than 6000 alterations, and Johnson himself attests that men who in this department 'think themselves born to be illustrious without labour,' will find it a very fallacious hope—as fallacious as to 'omit the cares of husbandry and then expect the blossoms of Arabia.'

Of course it is not meant that this rule is without exceptions. Some writers cannot correct. They exhaust their ardour on the first creative act, and every addition is a weakness. Others, like Gibbon, and Hall, and Macaulay, adopt Niebuhr's suggestion,—'cast even long paragraphs in a single mould, try them by the ear, deposit them in the memory, and so suspend the action of the pen till they have given the last finish to their work.'<sup>a</sup> Others, again, who have had long practice, can dash off sentences and chapters with remarkable rapidity and accuracy. But these exceptions either illustrate the rule, and are *apparent* only, or they must be regarded as exceptions. For most men the rule is absolute. Skill in composition is an *acquired habit* ; and like other habits is perfected 'by reason of use.'

708. It may help and console the merely *English* student to know that while an acquaintance with the classic languages may aid in English composition, it is by no means essential. William Shakspeare, William Cobbett, Izaak Walton, John Bunyan, Benjamin Franklin, Hugh Miller, all excelled as authors. The style of

Good composition not requiring a knowledge of classic languages.

<sup>a</sup> Gibbon's *Memoirs*, chap. ix.



each is copious, clear, and idiomatic; and the style of two of them—Franklin and Miller—is remarkable for richness and accuracy.

*Illustrated.* Yet when their chief works were written they knew no foreign tongue. Their writings therefore illustrate the wealth of idiomatic English, and the possibility of mastering the language by the study of English literature alone.

Even for synonymy, a knowledge of the derivation of words is less helpful than a knowledge of their use. Their meaning depends more on actual custom than on origin, and the writer who looks only or chiefly to etymology will be sure to mislead. *Both* are best: but if we are to have one help only, let it be—not etymology, but usage.

Having a theme and thoughts in relation to it, with a clear conviction that style is an art to be sedulously cultivated, the next question is, How are these thoughts to be expressed, and what habits are we to cultivate, so as to acquire the power of expressing them? In brief, we need in our *words*, copiousness, accuracy, and propriety: in our *sentences*, clearness, unity, strength, and harmony: and in our *paragraphs* we need, in addition to preceding qualities, that skilful combination of sentences, that '*callida junctura*' on which so much of the rhythm and effectiveness of a writer's style depends.

### i. WORDS.

709. A copious phraseology is one cure of wordiness, and is essential to effective writing. It helps us to the *very* words we need. It at once defines and sheds light on the thought we have to examine.

What scope there is for the cultivation of this quality is clear, from the fact that out of forty thousand words in English Milton uses but eight thousand, and the many-sided Shakspeare but fifteen.

The sources of a copious diction are various. Horace Walpole has jestingly referred his friend to newspapers. Dr. Chalmers seriously commended them, and maintained that many articles of the daily press are equal in richness and variety to anything in our best standard authors. Such letters as those of Cowper and Charles Lamb abound in

Sources of  
a copious  
diction.



good idiomatic phrases. The works of great word-painters, Edmund Spenser, Jeremy Taylor, Edmund Burke, De Quincy, and Carlyle deserve study ; and generally the writings of our best poets. In fact the great prose writers of most nations have at some time of their lives given themselves to the study of the poets ; Plato and Cicero, Dryden and Pope, Addison and Johnson, Fenelon and Pascal : while others have been themselves poets ; Cowley and Swift, Goldsmith and Cowper, Southey and Scott. Southey, whose general prose style is admirably lucid and natural, ascribes its excellence to the practice of composition in poetry. Nor should the intercourse of private life be overlooked. More than one eminent author has affirmed that he learnt more in this respect from the conversation of intelligent women than from any other source. What we have to avoid is, on the one hand, the stiff pedantry of a bookish diction, and on the other the tame common-place style of careless conversation. What we have to secure is the vigour and dignity of the first, with the ease and variety of the second.

The *mechanical* helps to the acquisition of copiousness are **Mechanical** also important. A student must, if possible, practise helps. translation from a foreign language into his own ;\* read, and then write down in his own words favourite passages ; describe fully objects, scenes, occurrences, characters ; describe them literally and figuratively, now in a style richly florid, and now in a style severely chaste, till he has acquired the habit of saying the same thing in a dozen different ways—a great snare, but also a great acquisition.

710. Accuracy is even more important than copiousness. It teaches us to give each word its exact meaning,  
b. **Accuracy.** makes verbiage as unnecessary as it is always dis-

\* Our best writers agree in this view. 'I derived great advantage,' says Southey, 'from the practice of translating the books read at the Westminster School.' 'This practice,' says Scott, 'will give a man a command of his own language, which no one will have [who does not study English composition in early life.]' This exercise, Lord Brougham thinks, well calculated to give an accurate knowledge of our own

language, by obliging us to weigh the shades of difference between words and phrases, and to find the expression, whether by the selection of the terms or the turning of the idiom, which is required for a given meaning ; whereas when composing originally, the idea may be varied in order to suit the diction which most readily presents itself.—'Ways and Words of Men of Letters,' p. 60.

pleasing and tends to produce conviction even when the mind is not disposed to be convinced. The man who says precisely what he means commends his case to our judgment no less than to our taste. He has one of the qualities of a great teacher ; he seems to have insight, and he can tell what he sees.

To use words accurately, we must attach to them a definite meaning, make it clear what that meaning is, and combine them in phrases consistent with the idiom of our tongue. 'Rest,' for example, means 'repose' and 'remainder'; 'nervous' means both 'weak' and 'strong'; 'to cleave' means 'to adhere' and 'to separate'; 'speech' represents both the act of speaking and the words spoken; thought is both a process and an object; judgment, an act and a decision. 'Wit' is used in Pope's 'Essay on Criticism' with at least seven meanings, nor can we tell in any case but from the context in what sense these terms are used.

In all languages, moreover, certain combinations are appropriate. Men 'answer questions' and 'reply to attacks.' Acts are 'laudable'; persons, 'praiseworthy.' Things 'lie on the table,' or 'are laid there.' We speak in English of a 'ray of hope,' a 'shade of doubt,' a 'flight of fancy,' the 'warmth of emotion,' the 'ebullitions of anger.' We have, moreover, in English a large number of idioms, which must be used for the sake of beauty and force, and be accurately used, for the sake of clearness, e.g. : 'To make' is found in upwards of twenty phrases, and with a very different meaning in each. Thus, we make friends—merry—sport—way—good—amends—account—a doubt—a present—a point—an end—an offer—something of it—nothing of it—it out—as though, etc.\* Nor is our style accurate unless these and like combinations be noted and maintained.

Among the helps to accuracy in the use of words, the careful study of conjugate or cognate, synonymous, and antithetic terms is of great value.

Conjugate words. By conjugate or cognate terms are meant those that

\* Swift ridicules the truisms of composition (see p. 388), and Miss More the use of un-English idioms:—

'My lord and I are in the intention to make good cheer, and a great expense, and this country is in possession to furnish wherewithal to amuse oneself. All that England has of illus-

trious, all that youth has of amiable, or beauty of ravishing, sees itself in this quarter. Render yourself here then, my friend, and you shall find assembled all that is of best, whether for letters, whether for mirth.'—  
'Letter from a lady to her friend, in the reign of George IV.'

come from the same root, and which are often used in very different senses, e.g. : From 'beran,' A. S. 'to bear,' we have 'a man's *bearing*,' 'a heavy *burden*,' 'a quiet *berth*,' 'a sweet *berry*,' 'an *overbearing* temper.' From 'cado,' to fall, we have 'a natural *cadence*,' 'a difficult *case*,' 'a sad *casualty*,' 'a mere *accident*,' 'a rapid *decay*,' 'a *deciduous* plant,' and 'an *occidental* star.'

'Habit and habitation,' 'debit and debility,' 'conversation and conversant,' 'objective and objection,' 'remiss and remission,' 'absolute and absolution,' 'consequent and consequential,' 'presumptive and presumptuous,' 'spirited, sprightly, spirituous, spiritual, inspired,' though each group is composed of cognate words, have little connection, or even widely differ, in meaning. This fact needs to be carefully marked to guard both against mistake and against the use of concrete forms, when the abstract form (for example) which we may have to use has no connexion in meaning. Some years ago, a lady anxious to leave to her servant her clothing, jewellery, and whatever she had worn on her *person*, thought she could not be wrong in describing it as '*personalty*,' and unwittingly included in the bequest ten thousand pounds.

True *synonymes* in English, or in any language, are extremely rare. At certain stages in the progress of a language *Synonymes.* they are numerous. The reader may often see them side by side in Wycliffe's version. But they stay for a time only. The superfluous words are soon used for a new purpose, or are gradually laid aside. To distinguish between *apparent* *synonymes* is a process that requires delicacy, clearness, and practice.

A few examples may be taken to illustrate the process :—

One, only, alone, lonely :

Unity is the idea common to all these words. But they differ thus : That is 'one' of which there are any ; and is opposed to 'none.' That is 'only' of which there is but one ; the word is opposed to 'more than one.' That is 'alone' which is *actually* unaccompanied ; the word is opposed to 'with others.' That is 'lonely' which is habitually unaccompanied. One child ; an only child ; a child alone ; a lonely child.

Whole, entire, complete, total :

Nothing is 'whole' which has anything taken from it : nothing is 'entire' that is divided : nothing is 'complete' that has not all its parts, and those parts fully developed. 'Complete' refers to the

perfection of parts ; 'entire' to their unity ; 'whole' to their junction ; 'total' to their aggregate. A whole orange ; an entire set ; a complete facsimile ; the total expense.

Superstitious, credulous, bigoted, enthusiastic, fanatical :

The 'superstitious' are too ceremonious or scrupulous in matters of religious worship : the 'credulous' are too easy of belief : the 'bigoted' are blindly obstinate in their creed. Enthusiasm is the zeal of credulity ; fanaticism, the zeal of bigotry. The opposite extreme of superstition is irreverence ; of credulity, scepticism ; of enthusiasm and bigotry, indifference. Superstition is often humble and laborious ; enthusiasm impatient and capricious. Credulity is the most inconsistent, and fanaticism the most intolerant, of the religious affections.

Inexorable, inflexible :

'Inexorable,' what no *entreaty* can bend : 'inflexible,' what *nothing* can bend.

Persuasion, conviction :

These words agree in expressing an assent of the mind, and they differ thus : 'Persuasion' is assent founded on what appeals to the feelings and imagination, and has but imperfect proof : 'conviction' is assent founded on satisfactory proofs, which appeal to the reason. That which is *pleasant* persuades ; that which is *binding* convinces. Conviction is certainty ; persuasion is ever liable to become doubt.

Discovery, invention :

What existed before, but in an unnoticed state, is said, when found out, to be 'discovered : ' what is called into being for the first time is 'invented.' Harvey discovered the circulation of the blood ; Galileo invented the telescope.

Silence, taciturnity :

'Silence' describes an actual state : 'taciturnity,' a habitual disposition. A loquacious man may sit in silence ; and a taciturn man may be making an effort at conversation.

Religion, devotion, piety, sanctity :

'Religion' is what binds men to God, and is often external. 'Devotion' is the state in which men vow to be obedient to him : it always implies the internal subjection of the man to God. 'Piety' is the filial sentiment which we cherish to Him as our Father. 'Sanctity' is the habitual holiness which a sense of His law and character inspires.



To foster, to cherish, to harbour, to indulge :

To 'foster' is to sustain and nourish with care and effort. To 'cherish' is to hold and treat as dear. To 'harbour' is to provide with shelter and protection, so as to give opportunity for working to something that might be, and often ought to be, excluded. To 'indulge' is to treat with sweetness.

To hope, and to expect :

Both express the anticipation of something future : when the anticipation is *welcome*, we 'hope ;' when it is *certain*, we 'expect.'

To reprove, to rebuke, to reprimand, to censure, to remonstrate, to expostulate, to reproach\* :

To 'reprove' is to admonish with disapprobation. To 'rebuke' is now used in nearly the same sense, but is a stronger term. To 'reprimand' is to reprove officially, and by one in authority. To 'censure' is to express an unfavourable opinion. It implies equality between the parties, and is less *personal* than the previous terms. To 'remonstrate' and to 'expostulate' are acts more argumentative, and imply more of *advice* than is implied in either 'reproofs' or 'censures.' They also apply only to acts now taking place, or about to take place, while censure applies only to what is past. Men may remonstrate with a superior : they generally expostulate with equals or inferiors. To 'reproach' is to give vent to our *feelings* ; it is applicable to all grades ; and it often applies when we attribute to another faults he does not admit.

By, with, through :

'Nearness,' 'oneness,' 'throughness,' are the ideas these words express, and they are sometimes interchangeable. When 'by' and 'with' express two causes, the first cause or agent is expressed by the use of 'by,' and the second or instrumental cause by 'with.' 'By' belongs to the agent, 'with' to the instrument. This is modern usage.

When they both express means only, and not original agency, 'by' implies that the means are necessary, 'with,' that they are auxiliary only. Hence the phrase 'By our swords we gained these lands, and with our swords we will keep them.'

Generally, 'with' indicates companionship (from 'withan,' to bind), 'by,' the mode or way of performing some act. They

\* See English Synonymes, edited by Archbishop Whately.



are sometimes either appropriate, 'by patience'—'with patience,' though the sense is not exactly the same.

'Through' implies that the means used form the appointed channel for the conveyance of the object named.

Therefore, wherefore, then, accordingly, consequently :

'Therefore' is for that reason or those reasons : 'wherefore' is for which reason or reasons, and applies to something immediately preceding. 'Then' indicates a less formal conclusion, and is often applicable to physical sequence : 'these facts being so.' 'Accordingly' is applicable to physical sequence only. Both it and 'then' often refer to a practical course following from certain causes or facts. 'Consequently' is the most formal conclusive of the whole, though generally confined to a *practical* sequence : e.g.—

'I determined not to act hastily, and therefore I consulted my legal adviser. His opinion was sustained by much learning and good sense : I accordingly adopted the course he recommended : I fixed *then* upon this plan : consequently, I am not to be blamed, as if I had acted without counsel or thought.'—ENGLISH SYNONYMES.

These examples are sufficient to illustrate the importance of the whole subject. For further details the reader must refer to Taylor's English Synonymes, to Crabbe's or to the 'English Synonymes' edited by the Archbishop of Dublin. No book, however, will supersede the exercise of thought and discrimination on the part of the student himself.

Antithetic terms are opposites : as, black and white, light and darkness, virtue and vice. As most words *express* words. one idea, and imply or connote others, each has several opposites : as, town, country ; town, village ; town, city ; town, neighbourhood. Nor is it difficult to extend a description by enumerating the points of contrast between the thing we have named and the *various* things it suggests.

Even when there is no antithesis expressed, a writer may judge of the clearness of his terms by the readiness with which they call up to the mind the opposite thoughts : e.g.—

Gospel, Law : Gospel, *no* news of God, of forgiveness, of holiness, of eternal life ; Gospel, *good* news as contrasted with a message of anger, or of unattainable blessing.

Similarly from the words 'How shall we escape if we neglect so great a salvation?' it would be easy to draw out most import-

ant truth, by vividly describing the opposites of 'salvation,' 'neglect,' 'escape.'

It is with words as with things : they are thoroughly known only through their contraries.

c. Propriety. 711. Propriety in the use of words is a principle less absolute than either of the preceding.

As a rule, words of Anglo-Saxon origin are most appropriate when we describe individual things, natural feeling, domestic life, the poetry of nature : words of Latin origin, when we describe the results of generalization or of abstraction, the discoveries of science. Is it philosophy you discuss? Then 'the impenetrability of matter' will be found a better phrase than its A. S. equivalent, the 'unthorough farenomeness of stuff.' Is it natural feeling? 'Paternal expectations' and 'maternal attachment' are less impressive than a 'father's hopes' and a 'mother's love.'

It is an equally obvious rule, that the words used be appropriate not only to the theme we have to discuss, but to the purpose we have in view in discussing it. If truth or facts are to be analyzed for philosophic purposes, the clear phraseology of the 'Theory of Vision,' or of the 'Commentaries on the Laws of England,' is preferable to the gorgeous imagery of the 'Reflections on the Revolution in France.' We need in that case 'dry-light,' an unstirred atmosphere. If fashion is to be rebuked or ridiculed, the light bantering of the 'Spectator' is preferable to the ponderous verbiage of the 'Rambler': while for serious themes it is a general impression that a style of earnest dignity is most becoming.\*

And yet this rule has great license. Propriety is a relative term. A style, appropriate to the theme it discusses, needs, before it can be pronounced absolutely appro-

\* Examples of incongruity of style and subject are the following:—

'Six heartless, desolate years of lonely conjugal chasm had succeeded to double their number of unparalleled conjugal enjoyment; and the void was still fallow and hopeless, when the yet-very-handsome-though-no-longer-in-helbloom, Mrs. Stephen Allen of Lynn, now become a widow, decided,

for the promoting the education of her eldest daughter, to make London her winter residence.'—MEMOIRS OF DR. BURNES.

'I waited till their slow and harsher inspirations showed them to be both asleep; just then, on changing my position, my head struck against something which depended from the ceiling.'—BROCKDEN BROWN.

priate, to be compared with the character of the writer and the position of the readers.

Phraseology perfectly appropriate in Jeremy Taylor, because natural and characteristic, would be intolerable in Abraham Tucker ('Edward Search'), or in William Paley. The humour or wit of Eachard, of Thomas Fuller, or of Sydney Smith, is essential to their strength, but would be unbecoming in Arnold or in Howe. The position and tastes of readers need also to be regarded. A style most attractive to children might repel a grown man. No rule seems to some minds more absolute than that a grave style is required for grave themes. Yet, in apparent violation of both rules, some of the most effective speakers are so simple that even children understand them: while others change in the same paragraph 'from grave to gay,' 'from lively to severe,' and become the more impressive. The fact is that there is not only a most mysterious connection, as has been shown by authors on rhetoric from Aristotle downwards, between apparently incompatible emotions, between laughter and tears; but man is a complex being, and appeals adapted to his whole nature are often more effective than those that touch only a part. If a writer is natural, and is believed to be in earnest, humour on even serious topics will often prove more impressive than dry dignity. The addresses of Latimer and Luther illustrate this truth; and if the name of South is not added to the list, it is because in his case the general effect of his wit is weakened by suspicions of the spirit that prompted it. It may be natural, but it seems inappropriate to his theme. It sounds malicious, and was certainly not healthful for his audience.

The general rule therefore that words should be appropriate, may with advantage be expanded thus: The words  
Modified. should be appropriate to the character of the audience, to the aptitudes and temperament of the author, and to the subject he has to discuss.

It may prove an important correction of a popular impression to add that in Coleridge's opinion works of imagination should be written in the plainest language. The more purely imaginative they are, the more important is it that the style be plain.

Perhaps these facts may serve also to foster a more catholic and philosophic spirit when men have to judge of the language and labours of those who are seeking to influence their fellows.

Nothing will excuse irreverence. Nothing will justify appeals that flatter pride or excite passion. But as the terms of reasoning are careful and precise, of love, simple and ardent, so in seeking to instruct and persuade a *complex* nature, it is not only allowable, it may even be essential to combine logic and love and humour, and thus to address and interest the *whole*.

## ii. SENTENCES.

712. The first and grand essential quality of sentences is clearness. Speech is properly thought incarnate, as literature is thought incarnate and more or less immortal. Each fulfils its mission only when the whole spirit of the thought is represented in the form. Diplomacy indeed has denied this truth, and has affirmed epigrammatically that the concealment of thought is the chief end of speech.\* Young thinkers too sometimes mistake darkness for depth, and suppose that whatever is perspicuous must be superficial. To these last it may be conceded that a string of truisms creates languor and even disgust; and that when thought is poor, perspicuity makes the poverty the plainer. Still the fact remains, that whatever conceals the meaning calls off attention from the thought and weakens impression. Clearness is to speech what a good lens is to the telescope: without it, objects appear distorted, or they remain unseen. It is what a fine atmosphere is to scenery. It makes the whole field visible, and bathes the landscape itself with fresh glory.

Clearness in the use of particular words has been already discussed. Here we are concerned with them in combination, as sentences.

713. One of the first requisites for clearness is grammatical accuracy. The opposite is a solecism, as the logical opposite of truth is an error, and the moral opposite of truth, a lie: e.g.—

‘He is a God in his friendship, as well as in his nature, and therefore we sinful creatures are not *took* upon advantage, nor consumed in our provocations.’—SOUTH (On Friendship).

‘Those whom the splendour of their rank, or the extent of their

\* The curious reader may trace the progress of this sentiment in Breen’s ‘Modern English Literature,’ p. 283.



capacity, have placed upon the summit of human life, have not often given any just occasion to envy in those who look up to them from a lower station.'—JOHNSON (Life of Savage).

'That great man (Cato) approached the company with such an air that showed he contemned the honour which he laid claim to.'—ADDISON (Tatler, §1).

'Let neither partiality or prejudice appear, but let truth everywhere be sacred.'—DRYDEN.

In these examples, either the sense is obscured, or, what amounts to the same thing, the attention of the reader is distracted by the false grammar.

English idiom. 714. The violation of English idiom, and the neglect of syntactical completeness, are on the same ground to be avoided : e. g.—

'The wisest princes need not think it any diminution *to* (of) their greatness, or derogation *to* (from) their sufficiency, *to* rely upon counsel.'—BACON (Essays, No. 1).

'When we look on such objects, we are pleased to think we are in no danger of (from) them.'—ADDISON (Spec. No. 418).

'Removing the term from Westminster, sitting the parliament, was illegal.'—MRS. MACAULAY'S ENGLAND.

'A supercilious attention to minute formalities is a certain indication of a little mind, conscious *to* (of) the want of innate dignity.'—HAWKESWORTH.

'The discovery he made and communicated with (to) his friends.'—SWIFT.

'And indeed in some cases we derive *as much or more* pleasure from that source *than* from the thing itself.'—BURKE (On the Sublime and the Beautiful).

Better—'As much pleasure from that source . . as from the thing itself, perhaps more.'

'Chaucer followed nature everywhere, but was never *so bold* to go before her.'—DRYDEN (Essay on Dramatic Poetry).

'The Bushman will plunder a Hottentot, with *as much recklessness or even more* than he would the hated Caffre.'—MAYNE REID.

These sentences are of course syntactically wrong, but the point they are quoted to illustrate is one of even more importance. They fail to express the meaning of the writer. We can guess his meaning, but the guess is not certainty, and the process dissipates our thoughts and weakens the impression. In short, bad grammar is injustice to truth.



715. The chief attention, however, of a writer who studies Collocation clearness needs to be given to the collocation of his of words. words. Their position generally indicates in English the connection and the sense. It is therefore of the last importance.

Two rules are of frequent use and of great value.

1. Words that express things connected in thought, should be placed as near to each other as possible, unless another arrangement be required by the emphasis. The neglect of this rule suspends the sense and often creates ambiguity: e. g.—

‘The English are naturally fanciful and *very often disposed* by that gloominess and melancholy of temper which is so frequent in our nation, <sup>Λ</sup> to many wild notions and visions to which others are not so liable.’—ADDISON (Spectator).

Transpose the words in *italic*, insert ‘are,’ and the sentence will be greatly improved.

‘It cannot be impertinent or ridiculous, therefore, in such a country, whatever it might be in the Abbot of St. Real’s, which was Savoy, I think; or in Peru under the Incas, where Garcilasso de la Vega says it was lawful for none but the nobility to study; for men of all degrees to instruct themselves in those affairs wherein they may be actors, or judges of those that act or controllers of those that judge.’—BOLINGBROKE (On the Study of History).

Here two sentences would be better than one: or the whole may be transposed:—

‘Whatever may be thought of instruction in Savoy, etc., or in Peru, etc., it cannot, etc.’

‘Errors <sup>Λ</sup> are sometimes committed <sup>Λ</sup> (or, here) by the most distinguished writers, *with respect to the use of ‘shall’ and ‘will.’*—BUTLER’S GRAMMAR.

‘Let us endeavour to establish to ourselves an interest in him, who holds the reins of the whole creation *in his hand*.’—SPECTATOR, No. 12.

‘Who, *in his hands*, holds the reins of the whole creation.’—KAMES’ ELEMENTS OF CRITICISM, ii. 53.

Better—‘Who holds *in his hands* the reins of the whole creation,’ etc

‘There is <sup>Λ</sup> a remarkable union *in his style* of harmony and ease.’—BLAIR’S RHETORIC.

‘Hence he <sup>Λ</sup> considered marriage *with a modern political economist* as very dangerous.’—D’ISRAELI (Curiosities of Literature).

For the same reason, to avoid a suspension of the sense, such constructions as the following should be avoided:

'Though virtue borrows no assistance *from*, yet it' may often be accompanied *by* the advantages of fortune.'

This 'splitting of particles,' as it has been called, is not ungrammatical, and is even conducive sometimes to exactness of expression; but it suspends the sense and directs attention to what are generally insignificant words. When the words are emphatic, and the intervening words are few, the construction may be allowed: e. g.—

'Whether he is *for*, or *against* us, I cannot tell.'

The right position of adverbs and the right use and position of relative pronouns come under this rule: e. g.—

'All that is favoured by good use, is *not* proper to be retained.'—MURRAY.

Better—'Not all,' etc.

'Thales was *not only* famous  $\Delta$  for his knowledge of nature, but for his moral wisdom.'—ENFIELD'S PHILOSOPHY.

'Having  $\Delta$  had *once* some considerable object set before us.'—BLAIR.

'There is *still* a  $\Delta$  greater impropriety in a double comparative.'—PRIESTLEY.

'For sinners also lend to sinners to receive  $\Delta$  as much *again*.'—LUKE vi. 34.

'The following sentence cannot  $\Delta$  but be *possibly* understood.'—LOWTH'S GRAMMAR.

'I hope not much to tire those whom I shall *not* happen  $\Delta$  to please.'—RAMBLER, No. 1.

See also par. 458, 459, 561, in Syntax.

As the relative 'which' and the pronoun 'it' are seldom fit representatives of an indicative assertion or of an adjective, the following must be avoided:

'The court opposed, *which* was anticipated;' say 'as was anticipated.'

'In narration, Homer is at all times concise, *which* renders him lively and agreeable.'—BLAIR'S RHETORIC, p. 435.

'To be dexterous in danger is a virtue; but to court danger to show *it* (virtue or dexterity), is weakness.'—PENN'S TREASURY.

'The *whole* Russians are inspired with the belief that their mission is to conquer the world, and their destiny to effect *it*.'—ALISON'S EUROPE, ii. 126.

So must all constructions be avoided that leave ambiguous the antecedent of a relative or the reference of a pronoun: as—

'I allude to the article BLIND, in the Encyclopædia Britannica, published

at Edinburgh in the year 1783, *which was written by him.*—MACKENZIE, 'Life of Blacklock.'

'From a habit of saving time and paper, *which* young men acquire at the university, they write in so diminutive a manner, and with such frequent blots and interlineations, that their writing is hardly legible.'—SWIFT, 'Letter to a Young Gentleman.'

'No one had exhibited the structure of the human kidneys; Vesalius having *only* examined *them* in dogs.'—HALLAM.

Of course, these passages may be so emphasized in reading as to be made clear : but the fault remains. The meaning as indicated by the emphasis is not accurately expressed by the writer : and in the absence of emphasis, the reader hesitates between the natural construction and what he supposes to be the sense.

2. Where words or clauses are so placed as to be susceptible of a double reference, the construction must be changed.

As when pronouns are repeated and may refer to different persons or things : see par. 458.

Or when an explanatory or modifying clause is placed between two members of a period : e. g.—

'This work in its full extent, *being now afflicted with an asthma, and finding the power of life gradually declining*, he had no longer courage to undertake.'—JOHNSON, 'Life of Savage.'

'The minister who <sup>A</sup> grows less by his elevation, *like a little statue on a mighty pedestal*, will always have his jealousy strong about him.'—BOLINGBROKE (On Parties).

Such clauses are of the nature of adjectives or adverbs : and they must be connected closely with the words they qualify.

716. Faults of this kind have increased since the invention of Punctuation; printing; partly because of the study of the classic effect of. languages, which admit much more variety of arrangement than our own; and partly because punctuation has been thought sufficient to indicate the arrangement when otherwise it would not have been clear. Punctuation is an article invented to maintain the integrity of the sense, amid the dislocation of related words. It is to writing what pauses and gestures are to speech. It is a great help; but very liable to be made more of than it deserves. It is, in fact, often managed carelessly and illogically. It always narrows the number of meanings, but it may exclude the right one. And even if it is employed accu-

ately, the necessity for it implies a want of clearness such as we ought to avoid. Above all, it does not *connect* words, it only *separates* them ; and if it is supposed that because non-related words are separated, therefore the reader will mentally put them in their proper place, punctuation becomes in such a case an evil and not a good. Legal documents it is well-known tolerate no punctuation. The security against misunderstanding is made to depend chiefly on just and careful arrangement ; and it would be well for authors to act as far as possible on the same principle : 'Use stops : but whenever possible make the sense plain, independently of them.'

Apart from all rules, the grand requisite of a clear style is *clear thinking*. If an object is not distinctly seen, it cannot be distinctly described : nor can any mechanical combination of words give an adequate conception of what the speaker himself has not adequately conceived.

717. But while clearness is one essential of a good style, we must carefully guard against three faults which are sometimes excused on the plea that clearness requires us to commit them.

Some writers for example think that they are never clear unless they describe minutely every part of a subject and indicate every step of an argument. Nothing is left to the imagination or thought of the reader. Such a style commits the same mistake as a map-maker who inserts all the villages and streams of a country instead of contenting himself with the principal towns and rivers. The effect is, that the smaller places cannot be discovered without a glass, while by their presence on the map that would otherwise be clear is completely concealed. A master of composition has justly observed, that 'Thucydides and Demosthenes lay it down as a rule, never to say what they have reason to suppose would occur to the auditor and reader, in consequence of anything said before ; knowing that every one is more pleased and more easily led by us when we bring forward his thoughts indirectly and imperceptibly, than when we elbow them and outstrip them with our own.' \*

Nor less mischievous is the process of blending with narrative



or argument maxims and sentiments so commonplace and trivial as to be taken for granted by all readers. Men sometimes think, that in such cases it is the clearness that readers condemn, when in truth it is the triteness. The cure is to be sought not in obscurity of style but in freshness of thought.\*

A *third* mistake is committed when writers or speakers confound 'literal' and 'clear.' They suppose that nothing is plain that is figurative; and in seeking to be perspicuous, are only dull and uninteresting. Let it be noted, therefore, that plain writing may be highly figurative; and that if the theme is abstract, or spiritual, figurative language is almost essential to perspicuity.

718. The second important quality in sentences is UNITY. A sentence is, as already defined, a thought put into words; *one* thought, not many. A *simple* sentence is necessarily one thought only; for it has but one subject and one predicate. A *complex* sentence is but one thought; for though it contains two or more finite verbs, there is but one principal subject and one principal predicate; all else forming adjective clauses or adverbs. A *compound* sentence contains two or more thoughts; but then each part of the sentence is really a complete sentence. These parts are separated by a semi-colon, or colon, because it is intended to intimate that the thoughts are related, though also distinct. Substantially, therefore, the statement is accurate that a sentence is *one* thought and not many.

It is upon this definition of what a sentence is, that all rules in relation to unity rest. Once let it be understood that a sentence is the expression of an entire thought and only one, and the necessity for distinct rules is greatly diminished. It may be well however to explain the principle and to apply it to specific cases.

719. Let it be carefully noted that unity does not forbid any extension of the predicate, or any enlargement of the subject, or of the complement of the predicate. These may be extended and enlarged to any degree,

\* Swift has ridiculed this practice in his 'Critical Essay on the Faculties of the Mind.'—Works, vol. v.



provided the objects described as part of the thought are homogeneous and make one picture or sense.

Here for example is an enlargement of the subject :—

‘The trim hedge, the grass plot before the door, the little flower-bed bordered with box, the woodbine trained up against the wall and hanging its blossoms around the lattice, the pot of flowers in the window, the holly providentially planted around the house, to cheat winter of its dreariness and throw in a semblance of green summer to cheer the fire-side ; all these bespeak the influence of taste.’—WASHINGTON IRVING, ‘*Rural Life in England.*’

Here is an extension of the complement of the predicate :—

‘Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, shaking her venerable locks ; methinks I see her as an eagle muing her mighty youth and kindling her undazzled eyes at the full mid-day beam ; purging and unscaling her long abused sight at the fountain itself of heavenly radiance.’—MILTON, ‘*Areopagitica.*’

Again :—

‘What a scene must a field of battle present, where thousands are left without assistance and without pity, with their wounds exposed to the piercing air, while the blood freezing as it flows binds them to the earth, amidst the trampling of horses and the insults of an enraged foe. If they are spared by the humanity of the enemy, and carried from the field, it is but a prolongation of torment. Conveyed in uneasy vehicles, often to remote distances, through roads almost impassable, they are lodged in ill-prepared receptacles for the wounded and the sick, where the very distress baffles all the efforts of humanity and skill and renders it impossible to give to each the attention he demands. Far from their native home, no tender assiduities of friendship, no well-known voice, no wife or mother or sister is near to soothe their sorrows, or relieve their thirst or close their eyes in death.’—HALL, ‘*Reflections on War.*’

Many examples of long sentences, violating no rule of unity, may be seen in Jeremy Taylor’s writings, in Professor Wilson’s *Recreations*, in Foster’s *Essays*, and in parts of Hazlitt. The last has at least one sentence a hundred and ten lines long !\*

Again :—

‘To be most intimately in the presence, to be surrounded continually by the glory of a Being omnipotent, and infinitely intelligent, existent from eternity to eternity, the originator, supporter and disposer of all other existences, and to feel no powerful impression on our minds, no reverential fear, no frequent intimations even of the very fact : is not this an astonishing violation of all rectitude, a most melancholy dereliction of reason ?’—FOSTER’S ESSAY (prefixed to Doddridge).

Again :—

‘The morning had come of a mighty day, a day of crisis and of final hope for human nature then suffering some mysterious eclipse and labouring in some dread extremity.’—DE QUINCY.

720. It is therefore not the extension or the enlargement of any part of a sentence, but the heterogeneousness of it that unity condemns ; whether the sentence be complex or compound.

What it does  
forbid : Hete-  
rogeneous-  
ness.

Here for example is Dr. Johnson’s sketch of the personal history of Prior :—

‘He is supposed to have fallen by his father’s death into the hands of his uncle, a vintner near Charing Cross, who sent him for some time to Dr. Busby at Westminster, but not intending to give any education beyond that of the school, took him when he was well advanced in literature to his own house, where the Earl of Dorset, celebrated for patronage of genius, found him by chance, as Burnet relates, reading Horace, and was so well pleased with his proficiency, that he undertook the care and cost of his academical education.

Had these particulars been jotted down as the theme of a paragraph, no objection could have been taken to them ; but when crowded into a single sentence, they fail to impress the memory, or to interest the imagination.

Swift describes the times of Charles II. in terms equally confusing :—

‘To this succeeded the licentiousness which entered with the Restoration, and from infecting our religion and morals, fell to corrupt our language : which last was not like to be much improved by those who at that time made up the court of King Charles II. ; either such who had followed him in his banishment, or who had been altogether conversant in the dialect of those fanatic times ; or young men who had been educated in the same company : so that the court which used to be the standard of propriety and correctness of speech was then, and I think hath ever since continued, the worst school in England for that accomplishment, and so will remain till better care be taken in the education of our young nobility, that they may set out into the world with some foundation of literature in order to qualify them for patterns of politeness.’—SWIFT (On the English Tongue).

If the student will compare these sentences with the common style of Addison, De Foe, or Macaulay, he will perceive at once how greatly unity contributes to effective writing.

Nor are *brief* sentences less objectionable if heterogeneous :  
e. g.—

‘Cato died in the full vigour of life under fifty ; he was naturally warm and affectionate in his temper, comprehensive and impartial, and strongly possessed with the love of mankind.’—FERGUSON, ‘History of the Roman Republic.’

Here we have Cato’s death and vigour and age ; his temper, comprehensiveness, and benevolence all in one compound sentence. Either there ought to be two sentences ; or the first co-ordinate sentence should be inserted as a relative clause.

721. Mitigated forms of this same evil are seen in the use of the parentheses.

**Parentheses.** Parenthetic clauses ought to be avoided. They are allowable, however, when they contain brief explanatory phrases intended to narrow or define the sense ; and occasionally when they suggest by a thought which it is important not to withhold, but which has no proper place as a distinct sentence in the paragraph : e. g.—

‘There is no party spirit (in the strict sense of that word) necessarily generated by the forming of a combination with others for fixed and definite objects to be pursued by certain specified means.’—WHATELY, ‘Essay ii.’

‘Men should be warned not to suppose Christian humility to consist in a mere general confession of the weakness of human nature, or (what comes to the same thing) such a sinfulness in themselves as they believe to be common to every descendant of Adam.’—WHATELY, ‘Essay i.’

‘I know that some of your class (and perhaps your conscience testifies as to one) have no resource for escaping from their disquietude but by throwing themselves into the whirl of amusement, into business or intemperance.’—FOSTER, ‘Essay to Doddridge,’ p. xxxv.

‘He (Sir W. Grant) possessed the first great quality for dispatching business (the ‘real,’ not the ‘affected dispatch’ of Lord Bacon), the power of steadily fixing his attention upon the matter before him.’—BROUGHAM.

If the explanations are long or frequent, or not closely connected with the subject, they distract the sense and destroy impression : thus—

‘When this parliament sat down (for it deserves our particular observation that both houses were full of zeal for the present government and of resentment against the late usurpation), there was but one party in parliament ; and no other party could raise its head in the nation.’—BOLINGBROKE, ‘Dissertation on Parties.’

'Hume's 'Natural Religion' called forth Dr. Beattie's (author of 'The Minstrel') able work.'—HANDBOOK OF EUROPEAN LITERATURE.

Burke, in his 'Vindication of Natural Society,' written in imitation of Lord Bolingbroke, has happily illustrated this peculiarity of the style of his model.

Even if the explanations are short and pertinent, the style may be distracted by their frequency : e. g.—

'My voice proclaims,  
How exquisitely the individual mind  
(And the progressive powers, perhaps, no less  
Of the whole species) to the external world  
Is fitted.—And how exquisitely too  
(Theme this but little heard of among men)  
The external world is fitted to the mind.'—

WORDSWORTH'S EXCURSION.

Though poetry admits parentheses more readily than prose, just as in a pleasant stroll men more readily turn aside than when engaged in business pursuits, yet even here the second parenthesis is felt to distract the sense.

In Dr. Whately's admirable Treatise on Logic, there are said to be upwards of four hundred parentheses, though he himself has earnestly condemned the too frequent introduction of them.

Among writers who abuse the privilege of parentheses may be named Bolingbroke, Churchill among the poets, Charles Lamb, and occasionally Gibbon. Among writers who skilfully use the privilege are John Foster, Lord Brougham, Whately, and Cowper.

Generally, if the parenthesis contains more than is needed to guard or limit or apply the expression, it is an evidence that the writer has thoughts which he has not taken the pains to incorporate in their proper place. Of course the mere omission of parenthetical marks is no relief of the difficulty. A lame man, to use Whately's comparison, 'is not cured by taking away his crutches,' and still less in concealing them.

722. It may be added that mixed figures of speech, mutually contradictory words applied to the same subject of figures, etc. thought, and the union of two or more incongruous ideas by means of a single verb or adjective, are to be avoided. They are generally destructive of unity : e. g.—

'There is a period in the history of Europe when every commotion on



its surface was occasioned by one cause deeply seated, like the internal fire that is supposed to have produced the earthquake of Lisbon. This cause was the Reformation. From 1520 to 1649 the Reformation was the great lever of Europe.'—LORD JOHN RUSSELL, 'Memoirs of Europe, from the Peace of Utrecht.'

Better—'From 1520 to 1649 the Reformation convulsed while it elevated Europe.'

'Two great sins, one of *omission* and one of *commission*, have been committed by the states of Europe in modern times.'—ALISON, 'History of Europe.'

'To one so gifted with the prodigality of Heaven can we approach in any other *attitude* than of *prostration*.'—GILFILLAN.

'Of the nineteen tyrants who started up under the reign of Gallienus, there was not one who *enjoyed* a life of peace or a natural *death*.'—GIBBON, 'Rise and Fall.'

In classic languages the union of somewhat incongruous ideas by means of a single term is common, and is even deemed an elegance.

Thus Tacitus speaks of Germany as separated from the Dacians 'by mutual fear, or by mountains' (*mutuo metu aut montibus*), and Virgil, of one 'who kept his purpose and his seat.' Gibbon also describes the multitude as rising, '*armed with rustic weapons and irresistible fury*.'

But in serious composition our language does not favour such forms of utterance.

In epigrammatic or humorous English, however, they are allowable: thus—

'Lie *heavy* on him, earth, for he  
Laid many a *heavy* load on thee.'

DR. EVANS, 'Epitaph on Sir J. Vanbrugh.'

After much patience, and many a wistful look, Pennant started up, seized the wig, and threw it into the fire. It was in flames in a moment, and so was the officer, who ran to his sword.'—WALPOLIANA.

Puns, and much of the verbal wit of writers like Thomas Fuller, are forms of this style of composition. Discordant ideas are brought, by means of some common term, into unexpected relation, and the reader is pleased to find resemblances or contrasts where he had expected none.

723. STRENGTH is that quality of style that fits it to impress,



Strength and if need be to move the minds of men. When explained. words have their full force, they produce a threefold effect upon the hearer. The *sound* is harmonious ; the *representation* of the thing for which it stands is clear and vivid, and there is emotion excited by one or both of the foregoing. Such is Burke's enumeration of the results of style when it has done its utmost.\*

To produce such results, style requires clearness and unity, what it the qualities already discussed. It requires besides requires. conciseness, vivid and definite works, skilful arrangement, and some degree of correspondence between the correlative parts of the same sentence. The opposite faults are diffuseness, vague platitudes, feeble grouping, and the imperfect contrast or the imperfect resemblance of connected clauses.

724. Conciseness is the first quality : though it has clearly defined limits. The sense must always be plain ; and Conciseness. the expression must be full enough to keep the thought before the mind, and to interest our varied nature. But while avoiding the mistake of enigmatic brevity, a writer must not fall into the other extreme. Thought is 'like the spring of a watch, most powerful when most compressed.'

The practical rules on conciseness are the following : Avoid Rules. needless words, and needless clauses ; the profuse relation of unnecessary circumstances ; and the protracted simile or metaphor.

#### *Needless Words:*

Such for example as are already implied or expressed in other parts of the sentence. Thus Ferguson speaks of one who possessed both '*magnanimity and greatness of mind*;' Bolingbroke, '*of tidings of good news*;' the Spectator, of gaining '*the universal love and esteem of all men*;' D'Israeli, '*of the mysteries of the arcana of alchemy*'; and even Archbishop Whately, of '*the trifling minutiae of style*,' though this last may perhaps be defended.

Adjectives are generally objectionable on the same ground. If they are needed to bring out the sense, it is a proof that the nouns they qualify are wanting in definiteness. If they are not needed to bring out the sense, but are added to express more

\* Burke '*On the Sublime*,' part v. sec. 4.

fully what is stated in the context, or is so implied as to be immediately deducible from it, the style is loaded with verbiage, and the mental activity of the reader is repressed. Gibbon's style is a good example of the enfeebling influence of epithets on the sentences that contain them.

It is generally thought that poetry admits, and even requires, greater licence in this respect than prose. And this is true. But even in poetry epithets that add nothing to the completeness of the picture detract from its impressiveness. That there may be the sublimest poetry with few epithets may be shown from the study of the 'Inferno' of Dante, or from the 'Samson Agonistes' and 'Paradise Regained' of Milton. And this conviction will be deepened if we contrast any paraphrase of the Psalms with the English version, or the 'Iliad' of Pope with the 'Iliad' of Homer.

Nor less important is the number and position of conjunctions, prepositions, demonstrative and relative pronouns. A style is often enfeebled by needlessly multiplying these particles, and strengthened by the mere omission of them.

Several written sentences connected by 'and,' like spoken sentences connected by 'and so,' are nearly always feeble. They are appropriate only when we wish to call attention to particulars, and aim not at energy but at minuteness: thus—

'The army was composed of Grecians, and Carians, and Lycians, and Phrygians.'

Here each nation passes under review.

'Beef (said the sage magistrate) is the king of meat. Beef comprehends in it the quintessence of partridge, and quail, and venison, and pheasant, and plum-pudding, and custard.'—SWIFT (Tale of a Tub.)

Here we have a fit after-dinner description of the dish he had been discussing; and it is not difficult to fancy that the description and the discussion may have been well nigh equally drowsy and equally long.

On this principle we avoid such phrases as 'There are *few things* that;' 'There is *nothing* which.' The italic words express the whole sense. Even the relative is omitted in energetic English, whenever it can be omitted without obscuring the sense.

*Needless clauses*, and the *profuse relation* of unnecessary circumstances, are analogous faults, only on a larger scale.

Protracted *similes and excessive brilliancy of diction* we must also avoid. Imagery in style must never be merely ornamental. It must do more than repeat the thought it illustrates: it must amplify and extend it; if possible, it must fortify it by indirect arguments of its truth. But even when these requirements are met, it must be kept subordinate. Imagery is but the figure of our stuff, not itself the material. And if an author, forgetting this distinction, makes it the substance of his book he will soon fill his readers with weariness, if not with disgust.

Fulness or 725. Occasionally a writer is in doubt whether it  
conciseness, is better to express his meaning fully or concisely:  
which to be preferred. a case that Whately has met by the following  
remark:—

‘To an author who is in his expression of any sentiment wavering between the demands of perspicuity and energy (of which the former of course requires the first care, lest he should fail of both), and doubting whether the phrase which has the most forcible brevity will be readily taken in, it may be recommended to use both expressions; first, to expound the sense sufficiently to be clearly understood, and then to contract it into the most compendious and striking form. The hearers will be struck by the forcibleness of the sentence which they will have been prepared to comprehend. They will understand the larger expression and remember the shorter.’

Of these brief expressive closing sentences there are admirable examples in some of the sermons of South.

726. Vividness of style is more dependent on mental qualities than on the other elements of good composition. A  
Vividness. racy humour, a strong fancy, a genial disposition, a large generous heart, will nearly always create vivid description. If men feel as well as think, if their thoughts are sentiments as well as opinions, or if their nature is emotional as well as intellectual, they may dispense with rules. Let them *feel*; vividness will be the natural utterance of their feeling. ‘Words that *breathe*’ are the appropriate expressions of ‘thoughts that *burn*.’

As helps, however, to the cultivation of this quality, note that vividness prefers to speak not of classes but rather of individuals, and that when this cannot be done it illustrates intellectual and abstract thoughts by means of figurative language. Now and then it dramatizes truth, and paints a scene instead of describing it: e.g.—

'They sank, *like lead*, in the mighty waters.'

'The minds of the aged are like the tombs to which they are hastening; where, though the brass and the marble remain, yet the inscriptions are effaced by time, and the imagery has moulded away.'—LOCKE.

'Look here, upon this picture and on this:

See what a grace was seated on this brow:

Hyperion's curls, the front of Jove himself;

An eye like Mars' to threaten and command.'—HAMLET.

Substitute for *lead* in the first sentence 'metal'; drop the imagery in the second; change the dramatic element in the third for mere description, and the whole power and beauty will be gone.

It is to their vividness we may attribute the popularity of proverbs—facts at once particular and general—the power of a style like Cobbett's, or of preaching like Jay's, and the effectiveness of narrative as contrasted with that of abstract teaching. It is the same quality, under the form of dramatic representation, which we admire in the allegories of Bunyan, the preaching of Whitfield, and, with reverence be it spoken, in the Parables of Our Lord.

Arrangement of words. 727. The skilful arrangement of words in the sentence is also important.

As the sense often depends in English on the order, an English writer is more restricted in this respect than were classic writers. And yet we have much greater freedom than is generally supposed. For example:—

Oblique cases when governed by prepositions we can place at the beginning of the sentence: thus—

'For magnificence, for pathos, for vehement exhortation, for subtle disquisition, for every purpose of the poet, the orator, and the divine, this homely dialect (of Bunyan's) was perfectly sufficient.'—MACAULAY.

'With his 'Sermon on Justification' the great and judicious Hooker put to flight at once and for ever the more oppressive doubts which had overshadowed the mind of the student, and enabled him to plant his foot immoveably on Luther's rock *stantis aut cadentis ecclesiæ*.'—SIR J. STEPHEN ON THOMAS SCOTT.

'O'er many a dark and dreary vale

They passed—

O'er many a frozen, many a fiery Alp.'—MILTON.

Oblique cases even without prepositions may be put first, and



the verb may be placed at the end of the sentence, so as to give in a moment a completed sense.

'Dr. Johnson he taxes more than once with a plethoric tympany of sentence.'—DE QUINCY.

'The manner of this divine efficiency, being far above us, we are unable to conceive.'—HOOKER.

'The stateliness of houses, the goodliness of trees when we behold them, delighteth the eye: but that foundation which beareth up the one, that root which ministereth to the other nourishment and life, is in the bosom of the earth concealed.'—HOOKER, Book i. 1—3.

'Now is the winter of our discontent  
Made glorious summer by this sun of York,  
And all the clouds that lowered on our house  
*In the deep bosom of the ocean buried.*'—RICHARD III.

The predicate may be placed first: and in complex sentences we can alter the order of the clauses:

'Great is the Lord, and of great power.'

'Dangerous it were for the feeble brain of man to wade far into the doings of the Most High, whom although to know be life, yet our soundest knowledge is to know that we know him not as indeed he is.'—HOOKER.

'All these things will I give thee, if thou wilt fall down and worship me.'

Here the promise is put first, and the temptation afterwards.

Sometimes emphatic words are put first and last, their place being fixed by a regard for emphasis, though for purely grammatical purposes the writer might have adopted another arrangement: thus—

'*Why their knowledge is more than ours, I know not that any reason can be given but the unsearchable will of the Supreme Being.*'—JOHNSON (Rasselas).

'To refer all pleasure to association is to acknowledge no sound but echo.'—GUESSES AT TRUTH.

OF LAW there can be no less acknowledged than that her seat is the bosom of God, her voice the harmony of the world.'—HOOKER, Book i. xvi. 8.

In short, though in plain idiomatic English an inverted order is not common, yet our language admits inversion to a very large degree. Writers are therefore free to arrange their words in the order that does most justice to the thought. No man need fail to write strongly or emphatically through the supposed deficiency in this respect of the English tongue.



It is a question whether strength requires that sentences should end with none but significant and impressive words. Some men affirm this rule, others deny it. In fact, some of our best writers never scruple to end sentences with pronouns, and other insignificant words : and the contrary practice gives to composition an air of stiffness which it is important to avoid. The middle course seems on the whole the safest. Avoid ending too frequently with insignificant words, especially with prepositions and adverbs, when it is not intended to make them emphatic. But use such sentences occasionally, for when blended with other forms of the sentence, they render the paragraph more natural and harmonious.

Though strength is a most important quality of style, care must be taken in cultivating it to avoid harshness. The writings of Bacon, Hooker, and Milton, though models of energy, are too often defective in smoothness and harmony. Jonson notes that it is a mistake to suppose that language 'is more strong and manly because it strikes the ear with a kind of unevenness.\*' Sweetness and strength are as compatible in composition as in the riddle of Samson.

723. Between members of a sentence, in which two objects are contrasted or compared, it is desirable to preserve a correspondence of clauses. An unpractised writer seeks diversity, when the strength of the style requires sameness ;

In language :—

'Force was resisted by force, valour opposed by valour, and art encountered or eluded by *similar address*' [say 'art'].—GILLIES.

'I have observed of late the style of some great *ministers* very much to exceed that of any other *productions*' [say 'writers'].—SWIFT.

'The wise man is happy when he gains his own approbation ; the fool, when he *recommends himself to the applause of those about him*' [say, simply, 'gains that of others'].—SPECTATOR.

In construction :—

'There may remain a suspicion that we overrate the greatness of his genius in the same manner as *bodies appear more gigantic on account of their being disproportioned and mis-shapen*' [say, 'we overrate the greatness of bodies that are'].—HUME.

\* Ben Jonson's Discourses.

This quality of correspondence or of absolute uniformity, when uniformity is essential to strength, is well exemplified in 'Bacon's Essays,' in Pope's 'Comparison of Homer and Virgil,' in Johnson's, of Dryden and Pope, and generally in the writings of Lord Macaulay.

729. HARMONY in style has reference to rhythm. It makes words 'a concord of sweet sounds.' It helps the man who uses it 'to discourse most eloquent music'; and when not destructive of clearness of force, it adds greatly to the beauty of composition.

It is difficult to give rules for harmony. Much must be left to the taste of the writer. Style, moreover, must match the thought. Every sound, and word, and phrase, and sentence must be attuned to the sense. Even therefore if it were possible to give rules, they would be nearly useless unless they taught how to modulate the melody to the theme. The laws of harmony, which might be suggested by Addison's papers on Sir Roger, would be useless to one who sought to arouse enthusiasm; as the laws suggested by the writings of Burke or Chalmers would be useless to authors like Goldsmith or Scott.

The mechanical rules are such as these :—

In the choice of words, avoid harsh, grating, difficult combinations, whether of vowels or of consonants, recurring letters, 'long-tailed forms in "osity," and "ation."'

In combining words avoid closely-connected aspirates, the unmelodious repetition of like sounds, whether at the end of one word and the beginning of the next, or at the end or the beginning of different words in any part of the same sentence.

In arranging clauses of sentences, and sentences in paragraph, special attention must be paid to their length and due proportion. Prosy protractedness, and asthmatic brevity, must both be avoided.

These rules will help but little, and yet the principle is true : 'Nothing is likely to reach the heart which stumbles at the threshold by offending the ear.'—QUINTILIAN.

The reader may try his taste by the following : the harmony will be found very different in each.

'And at night so cloudless and so still! Not a voice of living thing—not a whisper of leaf or waving bough—not a breath of wind—not a sound upon the earth nor in the air! And overhead bends the blue sky, dewy and soft, and radiant with innumerable stars, like the inverted bell of some blue-flower sprinkled with golden dust, and breathing fragrance.'

Of Mirabeau—'He has the indisputablest ideas; but then his style! In very truth, it is the strangest of styles, though one of the richest; a style full of originality, picturesqueness, sunny vigour; but all cased and slated over threefold, in metaphor and trope; distracted into tortuosities, dislocations; starting out into crotchets, cramp-turns, quaintnesses, and hidden satire.'

'These are thy glorious works, Parent of good,  
Almighty! Thine this universal frame,  
Thus wondrous fair: Thyself how wondrous then!  
Unspeakable! who sitt'st above these heavens  
To us invisible, or dimly seen,  
In these thy lowest works; yet these declare  
Thy goodness beyond thought, and power divine,' &c.—

PARADISE LOST, Book V.

### iii. PARAGRAPHS.

730. A paragraph is a combination of sentences, intended to explain, or illustrate, or prove, or apply some truth; or to give the history of events during any definite portion of time, or in relation to any one subject of thought.

731. Paragraphs require the element of unity as much as sentences; but the unity is more comprehensive. A sentence is properly one thought; or if compound, two or more connected thoughts making one whole. A paragraph has one subject, which in various ways the sentences illustrate and explain. When several paragraphs are combined under one head, they form what may be called a chapter; and when chapters are similarly combined they form a volume.

732. Properly a paragraph has *one* theme, which may be stated in the margin, or at the beginning, or at the close, or at both beginning and close: or which may be implied only and not stated. Paragraphs of the last kind are generally defective in clearness; and paragraphs that have no *one theme* to discuss are without the essential element of a paragraph, as a sentence made up of several heterogeneous thoughts is properly no sentence at all.

The theme put in the margin :—

Subject of the chapter.—STATE OF ENGLAND in 1685 and in 1860.

Subject of the paragraph.—The Birmingham of 1685 and 1860.

‘Birmingham had not been thought of sufficient importance to send a Birmingham member to Oliver’s parliament. Yet the manufacturers of Birmingham were already a strong and thriving race. They boasted that their hardware was highly esteemed, not indeed as now, at Pekin and Lima, at Bokhara and Timbuctoo, but in London and even as far off as Ireland. They had acquired a less honourable renown as coiners of bad money. In allusion to their spurious groats, the Tory party had fixed on demagogues who hypocritically affected zeal against Popery, the nickname of Birminghams. Yet in 1685 the population, which is now little less than 200,000, did not amount to 4000. Birmingham buttons were just beginning to be known; of Birmingham guns nobody had yet heard; and the place whence, two generations later, the magnificent editions of Baskerville went forth to astonish all the librarians of Europe, did not contain a single regular shop where a Bible or an almanack could be bought. On market-days a bookseller named Michael Johnson, the father of the great Samuel Johnson, came over from Lichfield and opened a stall during a few hours. This supply of literature was long equal to the demand.’—MACAULAY’S ENGLAND, i. chap. iii.

The theme stated at the beginning of the paragraph :—

Subject of the paper.—BOSWELL’S JOHNSON.

Subject of the paragraph.—Is it right to publish careless conversation?

‘An exception was early taken against this Life of Johnson :—That such jottings down of careless conversation are an infringement of social privacy; a crime against our highest freedom, the freedom of man’s intercourse with man.’ . . . (This is explained, discussed, negatived, and the paragraph ends). . . . ‘Nothing dies, nothing can die. No idlest word thou speakest but is a seed cast into Time and grows through all Eternity. The Recording Angel, consider it well, is no fable, but the truest of truths; the paper tablet thou canst burn; of the ‘iron leaf’ there is no burning.—Truly if we can permit God Almighty to note down our conversation, thinking it good enough for Him,—any poor Boswell need not scruple to work his will of it.’—CARLYLE, ‘Miscellanies,’ iv. 49–52.

Subject.—Everything transitory.

‘It is a twice-told tale that the world is passing away from us. God has written it upon every page of His creation that there is nothing here which lasts. Our affections change. The friendships of the man are not the friendships of the boy. The face of the visible world is altering around us: we have the grey mouldering ruins to tell of what once



was. Our labourers strike their ploughshares against the foundations of buildings which once echoed to human mirth—skeletons of men to whom life once was dear—urns and coins that remind the antiquarian of a magnificent empire. This is the history of the world, and all that is in it. It passes while we look at it. Like as when you watch the melting tints of the evening sky—purple-crimson, gorgeous gold, a few pulsations of quivering light, and it is all gone. We are such stuff as dreams are made of.’—ROBERTSON’S SERMONS, second series, p. 173.

Subject of the sermon.—MAN CREATED IN GOD’S IMAGE.

Subject of the paragraph.—Fear in Eden.

‘And lastly, for the Affection of Fear. It was then the Instrument of Caution, not of Anxiety; a Guard and not a Torment to the Breast that had it. It is now indeed an Unhappiness, the Disease of the Soul: it flies from a Shadow, and makes more Dangers than it avoids: it weakens the Judgment, and betrays the Succours of Reason. So hard is it to tremble, and not to err; and to hit the Mark with a shaking Hand. Then it fixed upon him who only is to be feared, God: and yet with a filial Fear, which at the same time both fears and loves. It was Awe without Amazement: Dread without Distraction. There was then a Beauty even in this very Paleness. It was the Colour of Devotion, giving a Lustre to Reverence, and a Gloss to Humility.’—SOUTH’S SERMONS, vol. i. sermon 2. Original Ed. See par. 126.

Subject.—Immortal life, why not easily realized.

‘Perhaps the greatest of all the difficulties which we feel in forming such conjectures’ (about another life) ‘regards the endless duration of an immortal existence. All our ideas of this world are so adapted to a limited continuance of life—not only so moulded upon the scheme of a being incapable of lasting beyond a few years, but so inseparably connected with a constant change even here—a perpetual termination of one stage of existence and beginning of another—that we cannot easily, if at all, fancy an eternal, or even a long-continued, endurance of the same faculties, the same pursuits, and the same enjoyments. All here is in perpetual movement—ceaseless change. There is nothing in us or about us that abides an hour—nay, an instant. Resting-place there is none for the foot—no haven is furnished where the mind may be still. How then shall a creature, thus wholly ignorant of repose—unacquainted with any continuation at all in any portion of his existence—so far abstract his thoughts from his whole experience as to conceive a long, much more a perpetual, duration of the same powers, pursuits, feelings, pleasures? Here it is that we are the most lost in our endeavours to reach the seats of the blessed with our imperfect organs of perception and our inveterate and only habits of thinking.’—BROUGHAM, ‘Discourse of Natural Theology,’ p. 135.



The theme stated at the close :—

Sometimes the thought of a paragraph can be gathered rather from the close than from the commencement. Macaulay, for example, closes his *Life of Johnson* with a paragraph of this kind. He intends to affirm the continued and deserved popularity of his author, and he affirms it thus :—

‘Since his death, the popularity of his works has greatly diminished. His dictionary has been altered by editors till it can scarcely be called his. An allusion to his Rambler or his Idler is not readily apprehended in literary circles. The fame even of Rasselas has grown somewhat dim. But though the celebrity of the writings may have declined, the celebrity of the writer, strange to say, is as great as ever. Boswell’s book has done more for him than the best of his own books could do. . . The old philosopher is still among us in the brown coat with the metal buttons and the shirt which ought to be at wash, blinking, puffing, rolling his head, and drumming with his fingers. . . No human being who has been more than seventy years in his grave is so well known to us. And it is but just to say that our intimate acquaintance with what he would himself have called the anfractuosities of his intellect and of his temper serves only to strengthen our conviction that he was both a great and a good man.’—MACAULAY, ‘Miscellaneous Writings,’ ii. 303.

Similarly :—

‘If we have selected for the subject of our present memoir an ancestor whose memory is held in just veneration by his descendants, our preference is fully borne out by the distinguished place which his writings still maintain in the estimation of the public. A *life* devoted to the advancement of the interests of the church, which he defended with eminent zeal and ability, deserves to be recorded *among the worthies* of the nation.’—LIFE OF STILLINGFLEET.

The italic words of this paragraph will direct attention to inaccurate grouping.

This inversion of the order of a paragraph is most appropriate in closing or in commencing a narrative. It is very frequent in Butler’s *Analogy*, in which the author has to prepare the reader for his conclusions by a quiet enumeration of facts or arguments. Sometimes the subject of the paragraph is not formally stated in it, and then the reader has to gather it from the context.

The theme stated at both the beginning and the close :—

Subject.—Atheism by establishment.

‘I call it *atheism by establishment*, when any state, as such, shall not acknowledge the existence of God as a moral governor of the world; when it shall abolish the Christian religion by a regular decree; when it shall persecute with a cold, unrelenting, steady cruelty, by every mode of con-

fiscation, imprisonment, exile, and death, all its ministers ; when it shall generally shut up or pull down churches, when in the place of that religion of social benevolence, and of individual self-denial, in mockery of all religion, they institute impious, blasphemous, indecent, theatrick rules, in honour of their vitiated, perverted reason, and erect altars to the personification of their own corrupted and bloody republick ; when schools and seminaries are founded at the public expense to poison mankind, from generation to generation, with the horrible maxims of this impiety ; when wearied out with incessant martyrdom and the cries of a people hungering and thirsting for religion, they permit it as a tolerated evil—I call this *atheism by establishment*.'—BURKE.

Subject of the paragraph.—Correspondence of Wycherley and Pope.

'It is curious to trace the history of the intercourse which took place between Wycherley and Pope, between the representative of the age that was going out and the representative of the age that was coming in, between the period of Rochester and Buckingham and the period of Lyttelton and Mansfield. At first the boy was enchanted by the kindness and condescension of so eminent a writer.' . . (Then follows a description of the ardour and the growing coolness of their intercourse, till it is broken off, not without bitter and angry words.) . . 'Thus ended this memorable correspondence.'—MACAULAY, 'Edinburgh Review,' Jan. 1841.

'But, last and most important of all, Budgett, in his capacity as master, is a religious man—a real earnest Christian.' . . (First Christianity is explained, and then its influence in business life, till we reach the conclusion.) . . 'It is a Christian mercantile establishment.'—BAYNE'S CHRISTIAN LIFE, p. 224-6.

'He has a warm and honest sympathy with his men.' . . (Examples are quoted, and the paragraph ends with the confession of one of his servants.) . . 'And he néver had a good year but I was the better for it, when stock-taking came.'—DITTO.

733. When sentences are combined into paragraphs it becomes important to consider their variations of length and Length and mixture of sentences. form. A German writer generally packs into his sentence as much as he possibly can. He cares little for the structure and balancing of his periods, or for the art by which several periods modify and perfect each other. A French writer, on the other hand, is always clear and generally brief. English style admits both forms ; German fulness and French brevity : and the most effective writing requires a combination of the two. Brief sentences give force and clearness ; full sentences add impressiveness and weight.

734. The general arrangement and character of sentences may be easy and natural as in Dryden ; or they may be rhetorical, and nicely balanced as in Hooker and Johnson. They may be plain and forcible as in Swift and Paley ; or graceful and idiomatic as in Addison and Goldsmith ; vehement as in Baxter, Bolingbroke, Burke, Chalmers, and Brougham ; florid as in Jeremy Taylor, Gibbon, Hervey, and parts of Rasselas and of the 'Spectator ;' or they may combine most or all of these qualities, as in the style of Blackstone, Mackintosh (in his 'Law of Nature' and in his 'Ethical Philosophy'), Robert Hall, and Hugh Miller. Every writer must study his own taste and powers. In any of these styles, it is possible to excel ; and excellence will be most easily gained by each in that style which he finds most natural.

735. If paragraphs be examined with the view of ascertaining on what principles different authors have composed them—how in fact they are built up—they will be found an interesting object of study.

Occasionally, the general subject of a chapter or an essay is stated in the first paragraph, and in a single sentence. The expansion and proofs being reserved for subsequent clauses : e. g.—

(*The right man in the right place.*) 'It is a peculiar advantage to a nation when men of character and talent are so disposed in the high places of honour, that each of them moves in the sphere which is proper to him, and requires those qualities in which he excels.'

'This principle I proceed to illustrate,' etc.

Sometimes an author makes his paragraphs little else than expanded sentences. This is a common style of Jeremy Taylor's : thus—

Subject of the paragraph.—Prayer hindered by anger.

'Prayer is an action and a state of intercourse and desire exactly opposite to this character of anger. Prayer is an action of likeness to the Holy Ghost, the spirit of gentleness and dove-like simplicity, an imitation of the holy Jesus whose spirit is meek, up to the greatness of the biggest example ; and a conformity to God, whose anger is always just, and marchesslowly and is without transportation and often hindered, and never hasty, and full of mercy. Prayer is the peace of our spirit, the stillness of our thoughts, the evenness of recollection, the seat of meditation, the rest

of our cares, and the calm of our tempest. Prayer is the issue of a quiet mind, of untroubled thoughts, it is the daughter of charity and the sister of meekness, and he that prays to God with an angry, that is, with a troubled and discomposed spirit, is like him that retires into a battle to meditate, and sets up his closet in the out-quarters of an army, and chooses a frontier garrison to be wise in. Anger is a perfect alienation of the mind from prayer, and therefore is contrary to that attention which presents our prayers in a right line to God. For so have I seen a lark rising from his bed of grass and soaring upwards, singing as he rises, and hopes to get to heaven and climb above the clouds; but the poor bird was beaten back with the loud sighings of an eastern wind, and his motion made irregular and inconstant, descending more at every breath of the tempest than it could recover by the librations and frequent weighing of his wings, till the little creature was forced to sit down and pant and stay till the storm was over; and then it made a prosperous flight, and did rise and sing as if it had learned music and notes from an angel—so is the prayer of a good man; etc.’—THE RETURN OF PRAYERS.

‘But when the Christian religion was planted and had taken root and had filled all lands, then all the nature of things, the whole creation, became servant to the kingdom of grace; and the head of the religion is also the head of the creatures, and ministers all the things of the world in order to the spirit of grace; and now ‘angels are ministering spirits,’ and all the violences of men, and things of nature and choice, are forced into subjection and lowest ministries, and to co-operate as with an united design to verify all the promises of the gospel and to secure and advantage all the children of the kingdom; and now he that is made poor by chance or persecution is made rich by religion; and he that hath nothing, yet possesses all things; and sorrow itself is the greatest comfort, not only because it ministers to virtue, but because itself is one, as in the case of repentance; and death ministers to life, and bondage is freedom, and loss is gain, and our enemies are our friends, and everything turns into religion, and religion turns into felicity and all manner of advantages,’ etc.

This style of eloquence Taylor’s contemporary, South, rebukes. In a sermon preached at Christchurch, Oxford, in 1668, on Luke xxi. 16, he criticises thus:—

‘To adorn and clothe [necessary and important truths] is to cover them, and that to obscure them. The eternal salvation and damnation of souls are not things to be treated of with jests and witticisms. ‘I speak the words of soberness,’ said St. Paul: ‘and I preach the gospel not in enticing words of man’s wisdom.’ This was the way of the apostles discoursing of things sacred. Nothing here ‘of the fringes of the north star,’ nothing ‘of the down of angels’ wings, or ‘the beautiful locks of



the cherubim ;' no starched similitude introduced with 'Thus have I seen a cloud rolling in its airy mansion,' and the like. No, these were sublimities above the rise of the apostolic spirit. For the apostles, poor mortals, were content to take lower steps and tell the world in plain terms, 'that he who believeth should be saved, and he who believeth not should be damned.' And this was the dialect that pierced the conscience and made the hearers cry out, 'Men and brethren, what shall we do ? It tickled not the ear, but sank into the heart, and when men came from such sermons, they never commended the preacher for his taking voice or gesture, for the pureness of such a simile, or the quaintness of such a sentence ; but they spoke like men conquered with the overpowering force and evidence of the most concerning truths. In a word, the apostles' preaching was therefore mighty and successful ; because plain, natural, and familiar : nothing being more preposterous than for those who were professedly aiming at men's hearts, to miss the mark by shooting over their heads.'

736. Sometimes an author makes each sentence a complete thought, easily separable from the rest of the paragraph. Such sentences are often repetitions of each other, though under a new form with narrowed meaning, or with appeals to various parts of our nature, now to memory, now to reason, and now to fancy. This is a common style in Johnson and in Burke.

Successive and completely independent sentences. 'Manners are of more importance than laws. Upon them, in a great measure, laws depend. The law touches us but here and there, and now and then. Manner are what vex or soothe, corrupt or purify, exalt or debase, barbarize or refine, as by a constant, steady, uniform, insensible operation, like that of the air we breathe in. They give their whole form and colour to our lives.' (Then having laid down in these various forms the principle, he enumerates facts to show that the French legislature settled a system of manners the most licentious and abandoned that ever had been known, and at the same time the most rude and ferocious.)—BURKE, 'Letters on a Regicide Peace,' Letter I.

'I am sensible that these principles will not be very strenuously opposed. Reason is never inconvenient but when it comes to be applied. Mere general truths interfere very little with the passions. They can, until they are roused by a troublesome application, rest in great tranquillity side by side with tempers and proceedings the most directly opposite to them. Men want to be reminded who do not want to be taught,' etc — 'TRACTS.'

'Music among those who were styled the chosen people, was a religious art. The songs of Zion, which we have reason to think were in high



repute among the courts of eastern monarchs, were nothing else but psalms that adored or celebrated the Supreme Being. The greatest conqueror in this holy nation, after the manner of the old Grecian lyrics, did not only compose the words of his divine odes, but generally set them to music himself; after which, his works, though they were consecrated to the tabernacle, became the national entertainment, as well as the devotion of his people.'—SPECTATOR, No. 405,

In this sentence we have three assertions, from the first, which is widest, to the last, which is narrowest, and all expressing the same thought. This is a favourite form of paragraph with Addison.—See Spect. No. 505. 'Notwithstanding these follies,' etc.

737. Sometimes an author starts each paragraph with the illustrative theme; and then without announcing his purpose, sentences. proves his theme, illustrates it, or applies it. This is the common style of Addison, Macaulay, and many more.

(*The Theme*): 'A man of polite imagination is let into a great many pleasures that the vulgar are not capable of receiving. (*First Illustration*): He can converse with a picture, and find an agreeable companion in a statue. (*Second Illustration*): He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in the possession of them. (*Third Illustration, partly repetitious*): It gives him a kind of property in everything he sees, and makes the most rude uncultivated parts of nature administer to his pleasures. (*The Theme repeated*): So that he looks on the world in another light and discovers in it a multitude of charms that conceal themselves from the generality of mankind.'—ADDISON, 'Pleasures of Imagination.'

(*Theme*): 'When most disguised and repressed the wisdom of the gospel has been modifying our philosophy and teaching a loftier system of its own. (*Illustrations and Proof*): A Howard, sounding and circumnavigating the ocean of human misery, is only an obedient agent of its philanthropy. A Clarkson and a Wilberforce have only given utterance to its tender and righteous appeals for the slave. A Raikes, a Bell, and a Lancaster, have simply remembered its long neglected injunction, 'Suffer little children to come unto me.'—HARRIS, 'Posthumous Works,' i. 8.

(*Theme: The early and wide spread of Protestantism in Northern Europe.*) 'In the northern parts of Europe the victory of Protestantism was rapid and decisive. (*Here follow some of the reasons of this victory.*) The dominion of the papacy was felt by the nations of Teutonic blood as the dominion of Italians, of foreigners, of men who were aliens in language,

manners, and intellectual constitution. The large jurisdiction exercised by the spiritual tribunals of Rome seemed to be a degrading badge of servitude. The sums which, under a thousand pretexts, were exacted by a distant court, were regarded both as a humiliating and as a ruinous tribute. The character of that court excited the scorn and the disgust of a grave, earnest, sincere, and devout people. The new theology spread with a rapidity never known before. All ranks, all varieties of character, joined the innovators. Sovereigns impatient to appropriate to themselves the revenues of the Pope, nobles desirous to share the plunder of abbeys, suitors exasperated by the extortions of the Roman Camera, patriots impatient of a foreign rule, good men scandalized by the corruptions of the church, bad men desirous of the license inseparable from great moral revolutions, wise men eager in the pursuit of truth, weak men allured by the glitter of novelty; all were found on one side. Alone among the northern nations the Irish adhered to the ancient faith; and the cause of this seems to have been that the national feeling which, in happier countries, was directed against Rome, was in Ireland directed against England. . . . . (*Re-statement of Theme*): In England, Scotland, Denmark, etc., the Reformation had completely triumphed; and in all the other countries on this side of the Alps and the Pyrenees, it seemed on the point of triumphing.

'But while this mighty work proceeded in the north of Europe, a revolution of a very different kind had taken place in the south. . . . . (*Reasons of this change*): The temper of Italy and Spain was widely different from that of Germany and England,' etc.—MACAULAY, 'Review of Von Ranke,' Ed. Rev. Oct. 1840.

### Proof and illustration combined :

'The true unity of the church has been better illustrated and promoted by Missions than by any other occasion of its development. A high-minded emulation combines with a generous sympathy. Then we have regretted our divisions, because they may embarrass our impression on the heathen. Then, too, our leisure for controversy was abridged, and our need of it abated. Grave matters there may be—for settlement and solution, but we are called to action now. To 'brotherly kindness' we have added 'charity.' Occasionally brethren have their sharp contentions, and depart asunder one from another. The present crisis of civil and religious questions has tried us all. It is probable that they have left behind them even some bitterness and exacerbation. But there are signs of renewed esteem and confidence. The halcyon sails upon the storm. The bow is in the cloud. Co-workers in Christianizing the world cannot long misjudge and impugn each other. The principle of agreement is too well established to be embroiled by these passing strifes. It is visionary to expect a syllabic consonance of creeds, or a mechanical monotony of practice. There is a distinct modification of every human mind. The

same truth acting upon this difference of mental surface is reflected in varying aspects, just as the same sunbeam paints a thousand hues according to the texture of a thousand flowers. We are learning to respect each other, not for the abandonment, but for the maintenance of our peculiar opinions. We hail a substantive agreement. 'If any man trust to himself that he is Christ's, let him of himself think this again, that as he is Christ's even so are we Christ's.'—HAMILTON 'On Missions,' pp. 193, 194.

Sometimes the theme is proved by showing the results of the contrary: thus—

'(Theme): I am fully persuaded that one of the best springs of generous and worthy action is to have generous and worthy thoughts of ourselves. (*The contrary*): Whoever has a mean opinion of the dignity of his nature, will act in no higher a rank than he has allotted himself in his own estimation. (*Result of this contrary*): If he consider his being as circumscribed by the uncertain term of a few years, his designs will be contracted into the same narrow space he imagines is to bound his existence. (*Result in another form*): How can he exalt his thoughts to anything great and noble who believes that after a short turn on the stage of this world he is to sink into oblivion and lose his consciousness for ever.'

In the following example the theme is not stated; and it is proved by the results of neglect:

'(Theme, the advantage of cultivating taste): There are but very few who know how to be idle and innocent, or have a relish for pleasures that are not criminal. (*A second statement of the same thing*): Every diversion they take is at the expense of some virtue, and their first step out of business is into vice or folly. (*Hence the conclusion*): A man should endeavour therefore to make the sphere of his innocent pleasures as wide as possible, that he may retire into them with safety, and find in them such a satisfaction as a wise man would not blush to take. (*More particularly defined*): Of this nature are those of imagination, which do not require such a bent of thought as is necessary to our more serious employments, nor at the same time suffer the mind to sink into that negligence and remissness which are apt to accompany more sensual delights.'—ADDISON.

738. Sometimes an author makes each sentence after the first  
 Sentences that originate in some word or turn of thought in the  
 in the words preceding. This is the common style of Burke and of  
 of the many inferior writers. It is apt to degenerate into  
 preceding. diffusive talk, but when skilfully managed is both  
 beautiful and curious.

'The other sort of men were the *politicians*. To them, who had little or not at all reflected on the subject, religion was in itself *no object of love or hatred*. They disbelieved it, and *that was all*. Neutral with regard to that object, they took the order which in the present state of things might *best answer their purposes*. They soon found that *they* could not do without the philosophers; and the *philosophers* soon made them sensible that the destruction of religion was to supply them with means of conquest, first at home and then abroad. The *philosophers* were the active internal agitators, and supplied the spirit and principles; the *second* gave the practical direction; sometimes the *one predominated* in the composition, sometimes *the other*. The *only difference* between them was in the necessity of *concealing* the general design for a time, and in their dealing with foreign nations; the fanatics going *straight forward* and openly, the politicians by the surer mode of *zigzag*. In the course of events this among other causes produced fierce and bloody *contentions* between them. But at the bottom they thoroughly agreed in all the objects of ambition and irreligion, and substantially on all the means of promoting these ends.'—BURKE.

This practice of making some word of one sentence suggest the thought or words of the next, is common in some kinds of poetry. It may be seen in the 'Servian songs,' and in 'Hiawatha.'

'By the fountain *lay* the clay-cold Marko  
Day and night; a long long week he *lay* there.  
Many travellers *passed* and *saw* the hero,  
Saw him lying by the public pathway;  
And while passing, said, 'The hero slumbers.'—  
DEATH OF KEAVELICH MARKO (Translated by Dr. Bowring).

739. In connecting paragraphs a writer is generally guided by the logical order of the thoughts. Sometimes, however, successive paragraphs are connected verbally, either by a re-statement of the theme, by name and with a new application, by simple connecting words, as 'And here I may remark,' 'Nor was this all,' etc., or by making what might have been the close of one paragraph the commencement of the following: thus—

South, after explaining 'general notions,' adds in a *new* paragraph—

'Now it was *Adam's* happiness in the state of innocence to have these [general notions] clear and unsullied. He came into the world a philosopher; he could view essences in themselves, and read forms without the comment of their respective properties.' . . . (After expanding this thought, he closes

How paragraphs are connected.



thus): . . . 'And certainly that must needs have been very glorious, the decays of which are so admirable. An *Aristotle* was but the rubbish of an *Adam*, and *Athens* but the rudiments of *Paradise*.'—SOUTH (Sermons, vol. i., Sermon 2).

So Hooker—

'The general end of God's external working is the exercise of his most glorious and most abundant virtue. Which abundance doth show itself in variety, and for that cause this variety is often in Scripture exprest by the name of *riches*.' . . . (This he explains and applies, and the next paragraph begins): 'They err therefore who think that of the will of God to do this or that there is no reason besides his will. . . . (These reasons he illustrates, and after noting our inability to grasp or understand them, closes thus): 'The little thereof which we darkly apprehend we admire, the rest with religious ignorance we humbly and meekly adore.'—ECCLESIASTICAL POLITY, Book I., ch. ii. [4, 5].

740. Thus far we have given what may be called the mechanical rules of composition. A writer must know them to avoid mistakes. But a knowledge of these rules will not necessarily make a good writer.

741. There must be first of all clear thought, a definite purpose, an earnest heart. There must be also reasoning power, facility of illustration, and so much of literary taste as is required to appreciate the qualities of style.

742. With *most* men, there is needed besides an acquaintance with good models, much practice in writing or in speech. A few words on each of these last two topics may appropriately close this discussion.

743. The history of English style is conveniently divided by Sir James Mackintosh into three periods:—

The *first* period extending from Sir Thomas More to Clarendon.

This was the Latin age of English composition :  
 The *second* period extending from the Restoration to the middle of the eighteenth century. This was the age of Dryden, Pope, Addison, Goldsmith, and others ; the classic age of natural, idiomatic English :

The *third* period, from Johnson onwards, may be called the rhetorical. Its characteristics are studied antithesis and finely rounded sentences :

Our own age may be described as the *fourth* period. The best style of this century has all the ease of Addison, with the nervous



compactness of Bacon,—the sonorousness of Johnson, with the lightness of De Foe.

Classifying our writers according to their *words*, rather than according to their *style*, we get results somewhat different.

*Saxon* words most abound in The Ormulum, The English Bible, Swift, Bunyan, De Foe :

*Norman-French* words in Chaucer, Gower, Gibbon :

*Latin* words in Taylor, Milton, the Rheims and Douay Bible, and in Johnson :

A *good mixture* we have in Shakspeare, Addison, Pope, Cowper, Scott, and in many modern authors.

744. Selections from these different authors must be studied by the young writer. Pope formed his style on the model of Dryden. Johnson describes Addison's sentences as free from studied amplitude and affected brevity, and adds, that whoever wishes to attain an English style—familiar but not coarse, elegant but not ostentatious—must give his days and nights to the volumes of Addison. Gibbon carefully studied Blackstone. Robertson was intimately acquainted with Swift's writings and no less so with De Foe's. He shocked an inquirer who consulted him on the best discipline for acquiring a good narrative style, by advising him carefully to study '*Robinson Crusoe*;' or if he wanted something more philosophic '*Gulliver's Travels*.' Erskine delighted in Milton, and found there, as Lord Brougham says, as good a substitute as could be discovered for the immortal originals in the Greek models. He was also very familiar with Dryden and Pope. Robert Hall diligently studied Johnson and Howe. Burke committed to memory large portions of Young's '*Night Thoughts*.' Nor is there scarcely a single writer of eminence, who has not, for purposes of style, made a study of great authors.

These examples are purposely taken from the biographies of men who have excelled in literature, and who might be supposed to be above the observance of such rules. Each author also expresses a preference for a different model. But in the necessity for the study of models they entirely agree; not that a writer should copy them, but that he may catch their spirit, appreciate and rival their excellence. 'By reading the majestic and pregnant sentences of Bossuet,' says a French authority, 'or the harmonious and

cadenced compositions of Massillon, we gradually acquire a language approaching theirs, and imitate them instinctively ; so natural is the attraction of the beautiful, and so strong our propensity to reproduce whatever pleases. By repeating this exercise daily for years, we shall attain a refined taste of the delicacies of language and the shades of style, just as the eye long accustomed to fine forms can no longer endure grotesque and unmeaning buildings.\* Thus it is we 'catch their spirit ; appreciate and rival their excellence.'

745. But after all, *practice* is the grand secret of effectiveness in this as in every other art. Write much ; write frequently ; most add, write quickly ; and polish afterwards ; and you will be sure to succeed. The last two rules are Johnson's. He strongly advises young composers to train their minds to start promptly, for it is easier to improve in accuracy than in *speed*. Robert Hall's experience confirms this rule. He used to lament that his progress in composition was so slow and laborious that he could write comparatively little, while what he wrote had an air of stiffness from which his spoken style was free. Whether these last rules are acted upon or not, the two former are absolute. Excellence in composition is a great power and its lowest price—for most—is *patient toil*.

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#### ADDITIONAL ILLUSTRATIONS.—Various Styles.

LATIMER : born 1472, died 1555.—THE SERMON OF THE PLOUGH.

'All things which are written, are written for our erudition and knowledge. All things that are written in God's book, in the Bible book, in the book of the holy scripture, are written to be our doctrine.' I told you in my first sermon, honourable audience, that I proposed to declare unto you two things. The one, what seed should be sown in God's field, in God's plough-land. And the other, who should be the sowers.

'That is to say, what doctrine is to be taught in Christ's church and congregation, and what men should be the teachers and preachers of it. The first part I have told you in the three sermons past, in which I have essayed to set forth my plough, to prove what I could do. And now I

\* M. Baintain, quoted by Rev. J. Pycroft.

shall tell you who be the ploughers; for God's word is a seed to be sown in God's field, that is, the faithful congregation, and the preacher is the sower. And it is in the gospel; 'He that soweth, the husbandman, the ploughman, went forth to sow his seed.' So that a preacher is resembled to a ploughman, as it is in another place; 'No man that putteth his hand to the plough, and looketh back, is apt for the kingdom of God'—Luke ix. That is to say, let no preacher be negligent in doing his office.

'For preaching of the gospel is one of God's plough-works, and the preacher is one of God's ploughman. Ye may not be offended with my similitude in that I compare preaching to the labour and work of ploughing, and the preacher to a ploughmyn. Ye may not be offended with this my similitude, for I have been slandered of some persons for such things. But as preachers must be wary and circumspect, that they give not any just occasion to be slandered and ill spoken of by the hearers, so must not the auditors be offended without cause. For heaven is in the gospel likened to a mustard seed: it is compared also to a piece of leaven; and as Christ saith, that at the last day he will come like a thief; and what dishonour is this to God? Or what derogation is this to heaven? Ye may not then, I say, be offended with my similitude, for because I liken preaching to a ploughman's labour, and a prelate to a ploughman. But now you will ask me whom I call a prelate? A prelate is that man, whatever he be, that hath a flock to be taught of him; whosoever hath any spiritual charge in the faithful congregation, and whosoever he be that hath cure of souls. And well may the preacher and the ploughman be likened together: First, for their labour of all seasons of the year; for there is no time of the year in which the ploughman hath not some special work to do. As in my country, in Leicestershire, the ploughman hath a time to set forth, and to assay his plough, and other times for other necessary works to be done. And then they also may be likened together for the diversity of works, and variety of offices that they have to do. For as the ploughman first setteth forth his plough, and then tilleth his land, and breaketh it in furrows, and sometime ridgeth it up again; and at another time narroweth it and clotteth it, and sometime dungeth it and hedgeth it, diggeth it and weedeth it, purgeth and maketh it clean, so the prelate, the preacher, hath many diverse offices to do. He hath first a busy work to bring his parishioners to a right faith, as Paul calleth it; and not a swerving faith, but to a faith that embraceth Christ, and trusteth to his merits; a lively faith, a justifying faith; a faith that maketh a man righteous without respect of works; as ye have it very well declared and set forth in the homily. He hath then a busy work, I say, to bring his flock to a right faith, and then to confirm them in the same faith. Now casting them down with the law, and with threatenings of God for sin; now ridging them up again with the gospel, and with the promises of God's favour. Now weeding them, by telling them their faults, and making them forsake sin; now clotting them by breaking their stony hearts, and by making them supple-hearted, and making them to have

hearts of flesh, that is soft hearts, and apt for doctrine to enter in. Now teaching to know God rightly, and to know their duty to God and their neighbours. Now exhorting them when they know their duty, that they do it, and be diligent in it; so that they have a continual work to do. Great is their business, and therefore great should be their hire. They have great labours, and therefore they ought to have good livings, that they may commodiously feed their flock; for the preaching of the word of God unto the people is called meat; scripture calleth it meat: not strawberries,\* that come but once a year, and tarry not long, but are soon gone; but it is meat, it is no dainties. The people must have meat that must be familiar and continual, and daily given unto them to feed upon. Many make a strawberry of it, ministering it but once a year; but such do not the office of good prelates. For Christ saith, 'Who think you is a wise and faithful servant? He that giveth meat in due time.' So that he must at all times convenient preach diligently: therefore saith he, 'Who trow ye is a faithful servant?' He speaketh it as though it were a rare thing to find such a one, and as though he should say, there be but few of them to find in the world. And how few of them there be throughout this world that give meat to their flock as they should do, the visitors can best tell. Too few, too few, the more is the pity, and never so few as now.'

HOOKER: born 1553, died 1600.—FAITH NOT ALONE.

It is a childish cavil wherewith in the matter of justification our adversaries do so greatly please themselves, exclaiming that we tread all Christian virtues under our feet, and require nothing in Christians but faith; because we teach that faith alone justifieth: whereas we by this speech never meant to exclude either hope or love from being always joined as inseparable mates in the faith in the man that is justified; or works from being added as necessary duties required at the hands of every justified man: but to show that faith is the only hand which putteth on Christ unto justification; and Christ the only garment, which being so put on, covereth the shame of our defiled natures, hideth the imperfections of our works, preserveth us blameless in the sight of God, before whom otherwise the very weakness of our faith were cause sufficient to make us culpable, yea, to shut us out from the kingdom of heaven, where nothing that is not absolute cannot enter. That our dealing with them be not as childish with them as theirs with us; when we hear of salvation by Christ alone, considering that 'alone' is an exclusive particle, we are to note what it doth exclude and where. If I say 'such a judge only ought to determine such a cause,' all things incident unto the determination thereof, besides the person of

\* This expression which Latimer made use of to designate the non-residents of his day who only visited

their cures once a year, became proverbial.



the judge, as laws, depositions, evidences, are not hereby excluded ; persons are, yet not from witnessing herein or assisting, but only from determining and fixing sentence. How then is our salvation wrought by Christ alone ? Is it our meaning that nothing is requisite to man's salvation, but Christ to save, and he to be saved quickly without any more to do ? No, we acknowledge no such foundation. As we have received so we teach, that besides the bare and naked work, wherein Christ without any other associate, finished all the parts of our redemption, and purchased salvation himself alone ; for conveyance of this eminent blessing unto us, many things are required ; as, to be known and chosen of God before the foundation of the world ; in the world be called, justified, sanctified ; after we have left the world to be received into glory ; Christ in every of these hath something which he worketh alone. Howbeit, not so by him alone, as if in us, to our vocation, the hearing of the gospel ; to our justification, faith ; to our sanctification, the fruits of the Spirit ; to our entrance into rest, perseverance in hope, in faith, in holiness, were not necessary.'—HOOKER, 'A learned Discourse of Justification, etc.' Sermon ii. ; Works iii, p. 530 : the sermon to which Thomas Scott owed much of his clearness of view on this great truth. See par. 727.

JOSEPH HALL : born 1574, died 1656.—TO ALL READERS.

'I grant brevity, where it is neither obscure nor defective, is very pleasing, even to the daintiest judgments. No marvel, therefore, if most men desire much good counsel in a narrow room ; as some affect to have great personages drawn in little tablets, or as we see worlds of countries described in the compass of small maps. Neither do I unwillingly yield to follow them : for both the powers of good advice are the stronger when they are thus united, and brevity makes counsel more portable for memory and readier for use. Take these therefore for more ; which as I would fain practise, so am I willing to commend. Let us begin with him who is the first and last ; inform yourself aright concerning God ; without whom, in vain do we know all things : be acquainted with that Saviour of yours, which paid so much for you on earth, and now sues for you in heaven ; without whom we have nothing to do with God, nor he with us. Adore him in your thoughts, trust him with yourself ; renew your sight of him every day, and his of you. Overlook these earthly things ; and, when you do at any time cast your eyes upon heaven, think there dwells my Saviour, there I shall be. Call yourself to often reckonings ; cast up your debts, payments, graces, wants, expenses, employments ; yield not to think your set devotions troublesome ; take not easy denials from yourself ; yea, give peremptory denials to yourself : he can never be good that flatters himself ; hold nature to her allowance ; and let your will stand at courtesy ; happy is that man which hath obtained to be the master of



his own heart. Think all God's outward favours and provisions the best for you: your own ability and actions the meanest. Suffer not your mind to be either a drudge or a wanton: exercise it ever, but overlay it not: in all your businesses, look, through the world, at God; whatsoever is your level, let him be your scope: every day take a view of your last; and think either it is this or may be: offer not yourself either to honour or labour, let them both seek you: care you only to be worthy, and you cannot hide you from God. So frame yourself to the time and company, that you may neither serve it nor sullenly neglect it; and yield so far as you may neither betray goodness nor countenance evil. Let your words be few and digested; it is a shame for the tongue to cry the heart mercy, much more to cast itself upon the uncertain pardon of others' ears. There are but two things which a Christian is charged to buy, and not to sell, Time and Truth; both so precious, that we must purchase them at any rate. So use your friends, as those which should be perpetual, may be changeable. While you are within yourself, there is no danger; but thoughts once uttered must stand to hazard. Do not hear from yourself what you would be loth to hear from others. In all good things, give the eye and ear the full of scope, for they let into the mind: restrain the tongue, for it is a spender. Few men have repented them of silence. In all serious matters take counsel of days, and nights, and friends; and let leisure ripen your purposes: neither hope to gain aught by suddenness. The first thoughts may be confident, the second are wiser. Serve honesty ever, though with apparent wages: she will pay sure, if slow. As in apparel, so in actions, know not what is good, but what becomes you. How many warrantable acts have misshapen the authors? Excuse not your own ill, aggravate not others: and if you love peace, avoid censures, comparisons, contradictions. Out of good men choose acquaintance; of acquaintance, friends; of friends, familiars; after probation admit them; and after admittance, change them not. Age commendeth friendship. Do not always your best: it is neither wise nor safe for a man ever to stand upon the top of his strength. If you would be above the expectation of others, be ever below yourself. Expend after your purse, not after your mind: take not where you may deny, except upon conscience of desert, or hope to requite. Either frequent suits or complaints are wearisome to a friend. Rather smother your griefs and wants as you may, than be either querulous or importunate. Let not your face belie your heart, nor always tell tales out of it: he is fit to live amongst friends or enemies that can ingeniously close. Give freely, sell thriftily: change seldom your place, never your state; either amend inconveniences or swallow them, rather than you should run from yourself to avoid them.

In all your reckonings for the world cast up some crosses that appear not: either those will come or may. Let your suspicions be charitable; your trust fearful; your censures sure. Give way to the anger of the

great. The thunder and cannon will abide no fence. As in throngs we are afraid of loss, so, while the world comes upon you, look well to your soul; there is more danger in good than in evil: I fear the number of these my rules; for precepts are wont (as nails) to drive out one another: but these I intended to scatter amongst many; and I was loth that any guest should complain of a niggardly hand; dainty dishes are wont to be sparingly served out: homely ones supply in their bigness what they want in their worth.'

JOHN MILTON: born 1608, died 1674.

### THE LIBERTY OF UNLICENSED PRINTING.

'Lords and Commons of England! consider what nation it is whereof ye are, and whereof ye are the governors; a nation not slow and dull, but of a quick, ingenious, and piercing spirit; acute to invent, subtle and sinewy to discourse, not beneath the reach of any point the highest that human capacity can soar to. Therefore the studies of learning in her deepest sciences have been so ancient, and so eminent among us, that writers of good antiquity, and able judgment, have been persuaded that even the school of Pythagoras, and the Persian wisdom, took beginning from the old philosophy of this island. And that wise and civil Roman, Julius Agricola, who governed once here for Cæsar, preferred the natural wits of Britain before the laboured studies of the French. Nor is it for nothing that the grave and frugal Transylvanian sends out yearly from as far as the mountainous borders of Russia, and beyond the Hercynian wilderness, not their youth, but their staid men, to learn our language, and our theologic arts. Yet that which is above all this, the favour and the love of heaven, we have great argument to think in a peculiar manner propitious and propending towards us. Why else was this nation chosen before any other, that out of her as out of Sion should be proclaimed and sounded forth the first tidings and trumpet of reformation to all Europe? . . . Now once again by all concurrence of signs, and by the general instinct of holy and devout men, as they daily and solemnly express their thoughts, God is decreeing to begin some new and great period in his church, even to the reforming of reformation itself; what does he then but reveal himself to his servants, and as his manner is, first to his Englishmen? I say as his manner is, first to us, though we mark not the method of his counsels, and are unworthy. Behold now this vast city; a city of refuge, the mansionhouse of liberty, encompassed and surrounded with his protection; the shop of war hath not there more anvils and hammers waking to fashion out the plates and instruments of armed justice in defence of beleagured truth, than there be pens and heads there sitting by their studious lamps, musing, searching, revolving new

notions and ideas wherewith to present as with their homage and their fealty the approaching reformation; others as fast reading, trying all things, assenting to the force of reason and conviction. What could a man require more from a nation so pliant and so prone to seek after knowledge? What wants there to such a towardly and pregnant soil, but wise and faithful labourers, to make a knowing people, a nation of prophets, of sages, and of worthies? We reckon more than five months yet to harvest; there need not be five weeks, had we but eyes to lift up, the fields are white already. Where there is much desire to learn, there of necessity will be much arguing, much writing, many opinions; for opinion in good men is but knowledge in the making. Under these fantastic terrors of sect and schism we wrong the earnest and zealous thirst after knowledge and understanding which God hath stirred up in this city. What some lament of, we rather should rejoice at, should rather praise this pious forwardness among men, to reassume the ill deputed care of their religion into their own hands again. A little generous prudence, a little forbearance of one another, and some grains of charity might win all these diligencies to join, and unite into one general and brotherly search after truth. . . . I doubt not, if some great and worthy stranger should come among us, wise to discern the mould and temper of a people, and how to govern it, observing the high hopes and aims, the diligent alacrity of our extended thoughts and reasonings in the pursuance of truth and freedom, but that he would cry out as Pyrrhus did, admiring the Roman docility and courage; if such were my Epirus, I would not despair the greatest design that could be attempted to make a church or kingdom happy. Yet these are the men cried out against for schismatics and sectaries, as if, while the temple of the Lord was building, some cutting, some squaring the marble, others hewing the cedars, there should be a sort of irrational men who could not consider there must be many schisms and many dissections made in the quarry and in the timber, ere the house of God can be built. And when every stone is laid artfully together, it cannot be united into a continuity, it can but be contiguous in this world; neither can every piece of the building be of one form; nay, rather the perfection consists in this, that out of many moderate varieties and brotherly dissimilitudes that are not vastly disproportional, arises the goodly and the graceful symmetry that commends the whole pile and structure. Let us therefore be more considerate builders, more wise in spiritual architecture, when great reformation is expected. For now the time seems come, wherein Moses the great prophet may sit in heaven rejoicing to see that memorable and glorious wish of his fulfilled, when not only our seventy elders but all the Lord's people are become prophets. No marvel then though some men, and some good men too, perhaps but young in goodness, as Joshua then was, envy them. They fret, and out of their own weakness are in agony, lest these divisions and subdivisions will undo us. The adversary again applauds, and waits the hour; when they have branched themselves out, saith he, small

enough into parties and partitions, then will be our time. Fool! he sees not the firm root, out of which we all grow, though into branches; nor will beware until he see our small divided maniples cutting through at every angle of his ill-united and unwieldy brigade.'

RICHARD BAXTER : born 1615, died 1691.

#### AN OLD MAN'S RETROSPECT.

'In another thing I am changed : whereas in my younger days I never was tempted to doubt of the truths of Scripture or Christianity, but all my doubts and fears were exercised at home about my own sincerity and interest in Christ ; and this it was which I called unbelief : since then my sorest assaults have been on the other side, and such they were, that had I been void of internal experience and the adhesion of love, the special help of God, and had not discerned more reason for my religion than I did when I was younger, I had apostatised to infidelity ; though for atheism or ungodliness, my reason seeth no stronger arguments than may be brought to prove that there is no earth, or air, or sun. I am now, therefore, much more apprehensive than heretofore of the necessity of well grounding men in their religion, and especially of the witness of the indwelling Spirit ; for I more sensibly perceive that the Spirit is the great witness of Christ and Christianity to the world. And, though the folly of fanatics tempted me long to overlook the strength of this testimony of the Spirit, while they placed it in a certain internal affection, or enthusiastic inspiration ; yet now I see that the Holy Ghost in another manner is the witness of Christ and his agent in the world. The Spirit in the prophets was his first witness ; and his Spirit by miracles was his second ; and the Spirit by renovation, sanctification, illumination, and consolation, assimilating the soul to Christ and heaven, is the continued witness to all true believers.

'I was once wont to meditate most on my own heart, and to dwell all at home and look little higher. I was still poring, either on my sins, or wants, or examining my sincerity ; but now, though I am greatly convinced of the need of heart-acquaintance and employment, yet I see more need of a higher work ; and that I should look oftener upon Christ, and God, and heaven.'—FROM RICHARD BAXTER'S 'Life and Times.'

JOHN HOWE : born 1630, died 1705.

#### THE TEMPLE IN RUINS.

'(1.) That God hath withdrawn himself, and left this his temple desolate, we have many sad and plain proofs before us. The stately ruins are visible to every eye, that bear in their front (yet extant) this doleful inscription—'Here God once dwelt.' Enough appears of the admirable



frame and structure of the soul of man, to show the divine presence did some time reside in it; more than enough of vicious deformity, to proclaim he is now retired and gone. The lamps are extinct, the altar overturned; the light and love are now vanished, which did the one shine with so heavenly brightness, the other burn with so pious fervour; the golden candlestick is displaced, and thrown away as a useless thing, to make room for the throne of the prince of darkness; the sacred incense, which sent rolling up in clouds its rich perfumes, is exchanged for a poisonous, hellish vapour, and here is, 'instead of a sweet savour, a stench.' The comely order of this house is turned all into confusion; 'the beauties of holiness' into noisome impurities; the 'house of prayer into a den of thieves,' and that of the worst and most horrid kind; for every lust is a thief, and every theft sacrilege: continual rapine and robbery are committed upon holy things. The noble powers which were designed and dedicated to divine contemplation and delight, are alienated to the service of the most despicable idols, and employed unto vilest intuitions and embraces; to behold and admire lying vanities, to indulge and cherish lust and wickedness. What! have not the enemies done wickedly in the sanctuary? How have they broken down the carved work thereof, and that too with axes and hammers, the noise whereof was not to be heard in building, much less in the demolishing this sacred frame! Look upon the fragments of that curious sculpture which once adorned the palace of that great king; the relics of common notions; the lively prints of some undefaced truth; the fair ideas of things; the yet legible precepts that relate to practice. Behold! with what accuracy the broken pieces show these to have been engraven by the finger of God, and how they now lie torn and scattered, one in this dark corner, another in that, buried in heaps of dirt and rubbish! There is not now a system, an entire table of coherent truths to be found, or a frame of holiness, but some shivered parcels. And if any, with great toil and labour, apply themselves to draw out here one piece, and there another, and set them together, they serve rather to show how exquisite the divine workmanship was in the original composition, than for present use to the excellent purposes for which the whole was first designed. Some pieces agree, and own one another; but how soon are our inquiries and endeavours nonplussed and superseded. How many attempts have been made, since that fearful fall and ruin of this fabric, to compose again the truths of so many several kinds into their distinct orders, and make up frames of science, or useful knowledge; and after so many ages, nothing is finished in any one kind! Sometimes truths are misplaced, and what belongs to one kind is transferred to another, where it will not fitly match: sometimes falsehood inserted, which shatters or disturbs the whole frame. And what is with much fruitless pains done by one hand, is dashed in pieces by another; and it is the work of a following age to sweep away the fine-spun cobwebs of a former. And those truths which are of greatest use, though not most out of sight, are least regarded: their



tendency and design are overlooked; or they are so loosened and torn off, that they cannot be wrought in, so as to take hold of the soul, but hover as faint, ineffectual notions that signify nothing. Its very fundamental powers are shaken and disjointed, and their order towards one another confounded and broken: so that what is judged considerable is not considered, what is recommended as eligible and lovely is not loved and chosen. Yea, the truth which is after godliness is not so much disbelieved, as hated, held in unrighteousness; and shines as too feeble a light in that malignant darkness which comprehends it not. You come, amidst all this confusion, as into the ruined palace of some great prince, in which you see here the fragments of a noble pillar, there the shattered pieces of some curious imagery, and all lying neglected and useless among heaps of dirt. He that invites you to take a view of the soul of man, gives you but such another prospect, and doth but say to you, 'Behold the desolation;' all things rude and waste. So that should there be any pretence to the divine presence, it might be said, 'If God be here, why is it thus?' The faded glory, the darkness, the disorder, the impurity, the decayed state, in all respects, of this temple, too plainly show the great Inhabitant is gone.'

JOSEPH ADDISON : born 1672, died 1719.

THE COUNTRY CHURCH : a specimen of Addison's humorous style.

'I am always well pleased with a country Sunday, and think, if keeping holy the seventh day were only a human institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind. It is certain the country people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time, in which the whole village meet together with their best faces, and in their cleanliest habits, to converse with one another upon different subjects, hear their duties explained to them, and join together in adoration of the Supreme Being.

'My friend Sir Roger, being a good churchman, has beautified the inside of his church with several texts of his own choosing. He has likewise given a handsome pulpit-cloth, and railed in the communion-table at his own expense. He has often told me, that at his coming to his estate he found his parishioners very irregular: and that in order to make them kneel, and join in the responses, he gave every one of them a hassock and a Common Prayer Book; and at the same time employed an itinerant singing-master, who goes about the country for that purpose, to instruct them rightly in the tunes of the Psalms, upon which they now very much

value themselves, and indeed outdo most of the country churches that I have ever heard.

‘As Sir Roger is landlord to the whole congregation, he keeps them in very good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees any body else nodding, either wakes them himself, or sends his servants to them. Several other of the old knight’s particularities break out upon these occasions. Sometimes he will be lengthening out a verse in the singing Psalms, half a minute after the rest of the congregation have done with it; sometimes when he is pleased with the matter of his devotion, he pronounces Amen three or four times in the same prayer; and sometimes stands up when everybody else is upon their knees, to count the congregation, or see if any of his tenants are missing.

‘I was yesterday very much surprised to hear my old friend, in the midst of the service, calling out to one John Matthews to mind what he was about, and not disturb the congregation. This John Matthews it seems is remarkable for being an idle fellow, and at that time was kicking his heels for his diversion. This authority of the knight, though exerted in that odd manner which accompanies him in all the circumstances of life, has a very good effect upon the parish, who are not polite enough to see anything ridiculous in his behaviour; besides that the general good sense and worthiness of his character make his friends observe these little singularities as foils that rather set off than blemish his good qualities.’

JOHN WILSON.

#### YOUTHFUL FRIENDSHIP AND NATURAL SCENERY.

‘Sublime solitudes of our boyhood! where each stone in the desert was sublime, unassociated though it was with dreams of memory, in its own simple native power over the human heart! Each sudden breath of wind passed by us like the voice of a spirit. There were strange meanings in the clouds—often so like human forms and faces threatening us off, or beckoning us on, with long black arms, back into the long withdrawing wilderness of heaven. We wished then, with quaking bosoms, that we had not been all alone in the desert—that there had been another heart, whose beatings might have kept time with our own, that we might have gathered courage in the silent and sullen gloom from the light in a brother’s eye—the smile on a brother’s countenance. And often had we such a friend in these our far-of wanderings, over moors and mountains, by the edge of lochs and through the umbrage of the old pine-woods. A friend from whom ‘we had received his heart and given him back our own,’—such a friendship as the most fortunate and the most happy—and at that

time we were both—are sometimes permitted by Providence, with all the passionate devotion of young and untamed imagination, to enjoy during a bright dreamy world of which that friendship is as the polar star. Emilius Godfrey! for ever holy be the name! a boy when we were but a child—when we were but a youth, a man. We felt stronger in the shadow of his arm—happier, bolder, better in the light of his countenance. He was the protector—the guardian of our moral being. In our pastimes we bounded with wilder glee—at our studies we sat with intenser earnestness, by his side. He it was that taught us how to feel all those glorious sunsets, and imbued our young spirit with the love of nature. He it was that taught us to feel that our evening prayer was no idle ceremony to be hastily gone through—that we might lay down our head on the pillow, then soon smoothed in sleep—but a command of God, which a response from nature summoned the humble heart to obey. He it was who for ever had at command, wit for the sportive, wisdom for the serious hour. Fun and frolic flowed in the merry music of his lips—they lightened from the gay glancing of his eyes—and then, all at once, when the one changed its measures, and the other gathered, as it were, a mist or a cloud, an answering sympathy chained our own tongue, and darkened our own countenance, in intercommunion of spirit felt to be, indeed, divine! It seemed as if we knew but the words of language—that he was a scholar who saw into their very essence. The books we read together were, every page, and every sentence of every page, all covered over with light. Where his eye fell not as we read, all was dim or dark, unintelligible, or with imperfect meanings. Whether we perused with him a volume writ by a nature like our own, or the volume of the earth and the sky, or the volume revealed from Heaven, next day we always knew and felt that something had been added to our being. Thus imperceptibly we grew up in our intellectual stature, breathing a purer moral and religious air; with all our finer affections towards other human beings, all our kindred and our kind, touched with a dearer domestic tenderness, or with a sweet benevolence that seemed to our ardent fancy to embrace the dwellers in the uttermost regions of the earth. No secret of pleasure or pain—of joy or grief—of fear or hope—had our heart to withhold or conceal from Emilius Godfrey. He saw it as it beat within our bosom, with all its imperfections—may we venture to say, with all its virtues. A repented folly—a confessed fault—a sin for which we were truly contrite—a vice flung from us with loathing and with shame—in such moods as these, happier were we to see his serious and his solemn smile than when in mirth and merriment we sat by his side, in the social hour, on a knoll in the open sunshine. And the whole school were in ecstasies to hear tales and stories from his genius; even like a flock of birds, chirping in their joy, all newly alighted in a vernal land. In spite of that difference in our age—or oh! say rather because that very difference did touch the one heart with tenderness, and the other with reverence; how often did we two wander, like elder and

younger brother, in the sunlight and the moonlight solitudes! Woods into whose inmost recesses we should have quaked alone to penetrate, in his company were glad as gardens, through their most awful umbrage; and there was beauty in the shadows of the old oaks. Cataracts—in whose lonesome thunder, as it peeled into those pitchy pools, we durst not, by ourselves, have faced the spray—in his presence, dinned with a merry music in the desert, and cheerful was the thin mist they cast sparkling up into the air. Too severe for our unaccompanied spirit, then easily overcome with awe, was the solitude of those remote inland lochs. But as we walked with him along the winding shores, how passing sweet the calm of both blue depths—how magnificent the white-crested waves, tumbling beneath the black thunder cloud! More beautiful, because our eyes gazed on it along with his, at the beginning or the ending of some sudden storm, the Apparition of the Rainbow. Grandeur in its wildness, that seemed to sweep at once all the swinging and stooping woods to our ear, because his too listened, the concerto by winds and waves played at midnight when not one star was in the sky. With him we first followed the Falcon in her flight—he showed us on the Echo-cliff the Eagle's eyry. To the thicket he led us, where lay couched the lovely spotted Doe, or showed us the mild-eyed creature browsing on the glade with her two fawns at her side. But for him we should not then have seen the antlers of the red deer, for the forest was indeed a most savage place, and haunted—such was the superstition at which those who scorned it trembled—haunted by the ghost of a huntsman whom a jealous rival had murdered as he stooped, after the chase, at a little mountain well that ever since oozed out blood. What converse passed between us two in all those still shadowy solitudes! Into what depths of human nature did he teach our wondering eyes to look down! Oh! what was to become of us, we sometimes thought in sadness that all at once made our spirits sink—like a lark falling suddenly to earth, struck by the fear of some unwonted shadow from above—what was to become of us when the mandate should arrive for him to leave the Manse for ever, and sail away in a ship to India never more to return! Ever as that dreaded day drew nearer, more frequent was the haze in our eyes; and in our blindness we knew not that such tears ought to have been far more rueful still, for that he then lay under orders for a longer and more lamentable voyage—a voyage over a narrow strait to the eternal shore. All—all at once he drooped: on one fatal morning the dread decay began—with no forewarning, the springs on which his being had so lightly, so proudly, so grandly, moved—gave way. Between one sabbath and another his bright eyes darkened—and while all the people were assembled at the sacrament, the soul of Emilius Godfrey soared up to heaven. It was indeed a dreadful death; serene and sainted though it were—and not a hall—not a house—not a hut—not a shieling within all the circle of those wide mountains, that did not on that night, mourn as if it had lost a son. All the vast parish attended his funeral—Lowlanders and High-



landers, in their own garb of grief. And have time and tempest now blackened the white marble of that monument—is that inscription now hard to be read—the name of Emilius Godfrey in green obliteration—nor haply one surviving who ever saw the light of the countenance of him there interred! Forgotten as if he had never been! for few were that glorious orphan's kindred—and they lived in a foreign land—forgotten but by one heart; faithful through all the chances and changes of this restless world! And therein enshrined, amongst all its holiest remembrances, shall be the image of Emilius Godfrey, till it too, like his, shall be but dust and ashes!’

ROBERT HALL : born 1764, died 1831.

#### RELIGIOUS KNOWLEDGE.

‘The Scriptures contain an authentic discovery of the way ‘of salvation.’ They are the revelation of mercy to a lost world; a reply to that most interesting inquiry, What we must do to be saved. The distinguishing feature of the gospel system is the economy of redemption, or the gracious provision of the Supreme Being has thought fit to make for reconciling the world to himself, by the manifestation in human nature of his own Son. It is this which constitutes it the *Gospel*, by way of eminence, or the glad tidings concerning our Saviour Jesus Christ, on the right reception of which, or its rejection, turns our everlasting weal or woe. It is not from the character of God, as our Creator, it should be remembered, that the hope of the guilty can arise; the fullest development of his essential perfections could afford no relief in this case, and therefore natural religion, were it capable of being carried to the utmost perfection, can never supersede the necessity of revealed. To inspire confidence an express communication from heaven is necessary; since the introduction of sin has produced a peculiarity in our situation, and a perplexity in our prospects, which nothing but an express assurance of mercy can remove.

‘In what manner the blessed and only Potentate may think fit to dispose of a race of apostates, is a question on which reason can suggest nothing satisfactory, nothing salutary: a question, in the solution of which, there being no data to proceed upon, wisdom and folly fail alike, and every order of intellect is reduced to a level; for ‘who hath known the mind of the Lord, or being his counsellor, hath taught him?’ It is a secret which, had he not been pleased to unfold it, must have for ever remained in the breast of the Deity. This secret, in infinite mercy, he has condescended to disclose: the silence, not that which John witnessed in the Apocalypse, of half an hour, but that of ages, is broken; the darkness is past, and we behold, in the gospel, the astonishing spectacle of



'God in Christ reconciling the world unto himself, not imputing to them their trespasses,' and sending forth his ambassadors to 'intreat us in Christ's stead to be reconciled to God.' To that strange insensibility with respect to the concerns of a future world, which is at once the indication and consequence of the fall, must we ascribe the languid attention with which this communication is received; instead of producing, as it ought, transports of gratitude and joy in every breast.

'This, however we may be disposed to regard it, is unquestionably the grand peculiarity of the gospel, the exclusive boast and treasure of the Scriptures, and most emphatically 'the way of salvation,' not only as it reveals the gracious intentions of God to a sinful world, but as it lays a solid foundation for the *supernatural* duties of faith and repentance. All the discoveries of the gospel bear a most intimate relation to the character and offices of the Saviour; from him they emanate, in him they centre; nor is anything we learn from the Old and New Testament of saving tendency, further than as a part of the truth as it is 'in Jesus.' The neglect of considering revelation in this light is a fruitful source of infidelity. Viewing it in no higher character than a republication of the law of nature, men are first led to doubt the importance, and next the truth, of the discoveries it contains: an easy and natural transition, since the question of their importance is so complicated with that of their truth, in the Scriptures themselves, that the most refined ingenuity cannot long keep them separate. 'It gives the knowledge of salvation by the remission of sins, through the tender mercy of our God, whereby the day-spring from on high hath visited us, to give light to them that sit in darkness and the shadow of death, to guide our feet into the way of peace.' While we contemplate it under this, its true character, we view it in its just dimensions, and feel no inclination to extenuate the force of those representations which are expressive of its pre-eminent dignity. There is nothing will be allowed to come into comparison with it, nothing we shall not be ready to sacrifice for a participation of its blessings, and the extension of its influence. The veneration we shall feel for the Bible, as the depository of *saving knowledge*, will be totally distinct, not only from what we attach to any other book, but from that admiration its other properties inspire; and the variety and antiquity of its history, the light it affords in various researches, its inimitable touches of nature, together with the sublimity and beauty so copiously poured over its pages, will be deemed subsidiary ornaments, the embellishments of the casket which contains the 'pearl of great price.'

'Scriptural knowledge is of inestimable value on account of its supplying an infallible *rule of life*. To the most untutored mind, the information it affords on this subject is far more full and precise than the highest efforts of reason could attain. In the best moral precepts issuing from human wisdom, there is an incurable defect in that want of authority which robs them of their power over the conscience; they are obligatory no farther than their reason is perceived; a deduction of proofs is necessary, more or

less intricate and uncertain, and even when clearest it is still but the language of man to man, respectable as sage advice, but wanting the force and authority of law. In a well-attested revelation it is the judge speaking from the tribunal, the Supreme Legislator promulgating and interpreting his own laws. With what force and conviction do those apostles and prophets address us, whose miraculous powers attest them to be the servants of the Most High, the immediate organs of the Deity! As the morality of the gospel is more pure and comprehensive than was ever inculcated before, so the consideration of its divine origination invests it with an energy of which every system not expressly founded upon it is entirely devoid. We turn at our peril from him who speaketh to us from heaven.

‘Of an accountable creature duty is the concern of every moment, since he is every moment pleasing or displeasing God. It is a universal element, mingling with every action, and qualifying every disposition and pursuit. The moral quality of conduct, as it serves both to ascertain and to form the character, has consequences in a future world so certain and infallible, that it is represented in Scripture as a seed no part of which is lost, ‘for *whatsoever* a man soweth, that also shall he reap.’ That rectitude which the inspired writers usually denominate *holiness*, is the health and beauty of the soul, capable of bestowing dignity in the absence of every other accomplishment, while the want of it leaves the possessor of the richest intellectual endowments a painted sepulchre. Hence results the indispensable necessity, to every description of persons, of sound religious instruction, and of an intimate acquaintance with the Scriptures as its genuine source.’

WILLIAM WILBERFORCE, M.P.

### FAITH IN CHRIST, WHAT IT IMPLIES.

‘Doubtless there have been too many who, to their eternal ruin, have abused the doctrine of salvation by grace, and have vainly trusted in Christ for pardon and acceptance, when by their vicious lives they have plainly proved the groundlessness of their pretensions. The tree is to be known by its fruits; and there is too much reason to fear that there is no principle of faith when it does not decidedly evince itself by the fruits of holiness. Dreadful indeed will be the doom, above that of all others, of those loose professors of Christianity to whom at the last day our blessed Saviour will address those words, ‘I never knew you: depart from me all ye that work iniquity.’ But the danger of error on this side ought not to render us insensible to the opposite error—an error against which, in these days, it seems particularly necessary to guard. It is far from the intention of the writer of this work to enter into the niceties of contro-

versy; but surely, without danger of being thought to violate this design, he may be permitted to contend, that they who in the main believe the doctrines of the Church of England are bound to allow that our dependence on our blessed Saviour, as alone the meritorious cause of our acceptance with God, and as the means of all its blessed fruits and glorious consequences, must be not merely formal and nominal, but real and substantial; not vague, qualified, and partial, but direct, cordial, and entire. 'Repentance towards God, and faith towards our Lord Jesus Christ,' was the sum of the apostolical instructions. It is not an occasional invocation of the name of Christ, or a transient recognition of his authority, that fills up the measure of the terms, *believing in Jesus*. This we shall find no such easy task; and, if we trust that we do believe, we should all, perhaps, do well to cry out in the words of an imploring suppliant (he supplicated not in vain), 'Lord, help thou our unbelief.' We must be deeply conscious of our guilt and misery, heartily repenting of our sins, and firmly resolving to forsake them; and thus penitently 'fleeing for refuge to the hope set before us,' we must found altogether on the merit of the crucified Redeemer our hopes of escape from their deserved punishment, and of deliverance from their enslaving power. This must be our first, our last, our only plea. We are to surrender ourselves up to him to 'be washed in his blood,'\* to be sanctified by his Spirit, resolving to receive him for our Lord and Master, to learn in his school, to obey all his commandments.'

WILLIAM ARCHER BUTLER, (late) Prof. Moral Phil., Dublin.

#### THE ATONEMENT.

'Did the volume of the Old Testament witness to an *atonement* as the foundation of eternal life? There are those who boast themselves followers of Christ, and yet deny this characteristic. The impatience of *mystery*, which is so strangely short-sighted when men have to deal with the substance of a communication *from heaven*, has disabled them from discovering a propitiatory sacrifice in the New Testament; and the same spirit has usually advanced (on grounds of perfect consistency) either to wave the Old Testament altogether, as antiquated, local, and irrelevant to modern purposes, or to deny, by *natural* explications, everything miraculous, and everything typical in its pages.

'Now the object here is to get rid of *mystery*—an object false and futile in itself, when we argue of the interferences of God with man; but let all that is claimed be conceded, and is the object yet attained? Suppose it a contest of opposite improbabilities: let every burden of miracle be thrown overboard by our adversaries, and will they yet have lightened their vessel of mystery? will they have presented an intelligible solution

\* Rev. i. 5.

of the problem of the Old Testament? Though, in the spirit of a miserable criticism, ministering to a still more miserable philosophy, you were to evacuate that Old Testament of every express miracle it records; though you were to convert the prophets into jugglers and the people into fools, and make of our Elijahs and Isaiahs pretenders to power and conjecturers in knowledge,—that is, though you were substantially to justify the Jews for that ‘blood of the prophets’ which Christ charged as their crime,—could you even so clear the Old Testament of wonders? You may deny the story of miracles, but can you destroy the miracle of the story? You may discredit this volume of miracles, for the Spirit of God does not now descend to silence its gainsayers, but can you *unmiracle* the obstinate fact of the volume itself? Can you resolve the enormous difficulty of this history, these recorded habits, and, above all, this recorded religion?

‘You deny, or, in confessing, you neutralize any typical purport, any prospective atonement: mark, then, the mysteries that emerge upon your own supposition. The whole spiritual system of the Hebrew Scriptures is made up of two elements, entwined with the most intricate closeness, yet absolutely opposite in character. You are then to answer satisfactorily how it was that every particular of a long and laborious system of minute, and often very repulsive, sacrificial observances, is found united in the same volume with conceptions of God, that surpass, in their profound and internal spirituality, all that unassisted man has ever elsewhere imagined, nay, that all our modern refinement is able to emulate? What miraculous mind was it that combined these singular contradictions? Where is there a *real* parallel to this mysterious inconsistency?

‘Who is this strange instructor, or series of instructors, that now portrays the form of the One everlasting Essence hid in the veil of attributes that are themselves unfathomable, and now issues the most minute and elaborate directions as to the proper mode and the tremendous obligation of slaughtering a yearling lamb, and this as the duty required of him who would approach *that eternal Spirit*? Who is he that, at one moment, enounces the simplest, sublimest code of human duties in existence,—for even Christ abridged, not altered it,—at another, nay, in the same page, the same sentence, exhorts, with equal earnestness, to the equal necessity of drenching the earth with animal blood as the appointed path of human purification?

‘Here then is, in the very texture of the Old Testament and its polity, a mystery greater than any you can escape by denying its predictive import. It is altogether insoluble on any supposition but the one, the supposition which alone can elevate ceremonies to the dignity of moral obligations. Judaism with a typified atonement may be a miracle or a chain of miracles; but Judaism without it is a greater miracle still.

‘Impressed, if he is impressed, with such considerations as these, the opponent of ‘mystery’ has, however, a subterfuge in *reserve*. An excuse for suspense is quite as welcome as an excuse for disbelief. He contents



himself with observing, that the atonement is a mystery, and that these difficulties about the Jewish ritualism are certainly somewhat mysterious also: 'Let us, then,' he argues, 'neutralize them by each other, and leave the question as indeterminable.' Certainly, if we can pronounce the improbabilities equal on both sides. But *can we?* The improbabilities of the Jewish system, considered apart from its fulfilment in the Christian sacrifice, are improbabilities of which we can all judge. They are in the field of our own human nature, which, whether we think it or not, is the daily study of every man that lives. On such a question we are adequate and authorized judges. When we call such things improbable, we know what we say.

'But the great atonement,—who shall dare to say that he knows enough of the counsels of heaven, the requisitions of God, and his relation to man, to pronounce *it improbable?* Who is he that comes among us in the high character of confidential secretary to the Divine administration, that he can venture to affirm that God requires no suffering mediator? Where is the man or angel who has irresistibly demonstrated to the creatures of earth his accurate acquaintance with all the moral systems of all the spheres, and who, enriched with this immensity of knowledge (for nothing short of this will suffice), has at length expressly revealed it as certain, or even probable, that *the nature of God cannot require a sacrifice as the basis of redemption?* Give us the evidence of such a one, and we will consent that an atonement is 'improbable.' But until such testimony be exhibited, I shall be content to 'search the Scriptures,' and to find them, in characters of blood, 'testifying' to 'the Lamb of God, which taketh away the sin of the world.'<sup>a</sup> Until such a 'friend of God' and partner of his counsel be forthcoming, I shall be content with that 'friend of God' who, in covenant and sacrifice of blood, saw the day of Christ, and rejoiced to see it. Until such a visitant of heaven is among us, I shall ask but the testimony of him who has said, that 'no man hath ascended up to heaven, but he that came down from heaven, even the Son of man which is in heaven';<sup>b</sup> and who, in the might and fulness of that familiarity with all the recesses of the heavenly counsels, hath himself declared that he 'came to give his life a ransom for many'—that 'his blood was shed for many for the remission of sins.'<sup>c</sup>

### FROM 'CHRIST OUR LIFE.'

#### THE PRACTICAL POWER OF THE CROSS.

'The death of our Lord may be variously regarded. On the side towards God, it is the instrument of our justification. By his obedience

<sup>a</sup> John i. 29.

<sup>b</sup> John iii. 18.

<sup>c</sup> Matt. xx. 28; xxvi. 28.



many are made righteous. We are justified by his blood ; we are reconciled by his death. On the side towards men, it is the instrument of our holiness. With both God and man it is omnipotent, containing every element of power ; in itself adapted to stir to its utmost depth all human feeling, and appointed by God as a reason on account of which the influences of his Holy Spirit may be infused into all hearts. ‘He has received gifts for men,’ ‘even the promise of the Holy Ghost.’ His is ‘a name above every name, that every knee should bow and every tongue confess to the praise of God the Father.’

‘But the fact that the death of Christ is adapted to have power with men claims additional illustration.

‘At first sight his obedience unto death may seem to embody neither wisdom nor power. The Jew deemed it not only powerless and inanimate, but a weakness and an offence. The Greek called it foolishness. In the event of the crucifixion, Christ is no doubt exhibited in his deepest humiliation. As he passed from the hall of judgment to the hill of Calvary, he seemed a common criminal ; his brow still marked with the thorns, and his face swollen with the agony of the previous night and the blows of the soldiery. When he reached the spot where they meant to crucify him, he appeared as one of the poorest and most friendless of men. Amidst shouts and taunts he was lifted up. Others are crucified with him. To the eye of man all are abject, and he most abject of all.

‘There are not wanting, however, even amid these indications of weakness, mysterious tokens of a Divine presence, and of the solemn significance of his death. The earth, and the sky, and the temple—fit representations of all created and divine things—are moved at the scene. Angels that excel in strength are watching the sufferer with reverent interest. That victim, seemingly disowned by earth and heaven, and therefore suspended between them, is our Maker. In that meek and lowly form is veiled the incarnate God. Angels that smote a camp, and destroyed the first-born of a nation in a night, have worshipped him. His very enemies, who put him to death, and who have often watched him in his acts and speech, can bring against him no consistent or intelligible accusation. His judges ‘find no fault in him.’ There, amid the scoffs of his murderers, dies the only one of Adam’s race that knew no sin. A life of unequalled beneficence is consummated by a death of violence and anguish, itself an expression of the noblest beneficence. Thus viewed, elements of grandeur and tenderness, of loftiest splendour and the lowliest condescension, all blend in that dread sacrifice. Do men look with interest on greatness in misery ? It is here ; the King of Glory despised and rejected of men ! Are they touched with sympathy for distress ? How deep must have been his anguish, when even his patient spirit cried out, ‘My God, my God ! why hast Thou forsaken me ?’ and rejoiced when he was able to say, ‘It is finished.’ Do they need, in order to feel most deeply, to have some connection with the sufferer ? They had a suspicion that, somehow or other, the case might have been their own. It is the man Christ Jesus who

lies, and dies in the stead of men. Should wisdom attract? Here was the great Teacher himself, speaking as man never spoke, giving lessons even from the cross. The God-man, of whom Plato had glimpses, is here dying ignominiously, an example of perfect innocence, and enduring the treatment due to consummate wickedness. Are men strongly affected by what they know as affecting others? This sacrifice stirs all worlds: hell is losing its prey; heaven is stooping to behold its king incarnate and dying, that he may recover to his allegiance a lost province of his empire, indulging his mercy and satisfying his justice, whilst his last breath magnifies his law and proclaims his gospel.' Looking through history, it appears that this scene has influenced the noblest of our race, and has prompted to deeds of unparalleled devotedness. Children have felt its power without being repelled by the mystery. The mightiest intellects have studied it without grasping its vastness. Those living by faith in it have become partakers of a divine nature: the world has become crucified to them and they to the world. No earthly terrors could appal, no earthly charms could allure them. The very miracles of the life of our Lord wrought upon the bodies of men seem to be but faint types of the mightier miracles wrought through the Spirit in their souls by this miracle of grace.

'If we look more deeply into this power, we shall find that it has elements of even a nobler kind.

'2. Human life is made up in a large measure of sin and suffering. The first shows us our guilt, and the second our helplessness. Guilt leads us to view God with distrust, and suffering makes it needful that we should have a friend who can show us how to suffer, and give us, at the same time, an assurance of sympathy and relief. No religious system that fails to provide for these necessities of our condition can have a permanent hold upon the human heart. The provision supplied in this respect by the gospel is identified with the cross.

'Conscious of our guilt, and judging God by ourselves, it is hard to believe that he is ready to be 'pacified towards us for all our abomination.' Till this is believed we cannot love him. It is confidence only that brings man back to God. This is the true principle of our recovery. But what is so adapted to produce this confidence as the death of Christ? He appears as 'the way, and the truth, and the life.' Herein 'God commendeth his love to us, that while we were yet sinners, Christ died for the ungodly.' The reasoning is irresistible: 'He that spared not his Son, but gave him up for us all, how will he not with him also freely give us all things?'

'But still, though God is thus shown to be love, he is felt to be infinitely above us. We shrink from telling him of our cares and weakness. If we knew of one who had experienced human life, and had yet the almighty power of God, in him we might trust: his personal recollections

of our condition would encourage our application and dependence. And is not this want nobly met in our Lord? 'We have not a high priest who cannot be touched with the feeling of our infirmities, but was in all points tempted like as we are, yet without sin.' If poor, we may remember that he 'had not where to lay his head.' If suffering reproach, it is told us that he was deemed 'a glutton and a wine-bibber,' 'a friend of publicans and sinners,' 'a blasphemer,' and 'mad.' If unjustly treated by men, and apparently deserted by God, we need but to turn to Calvary, and while gazing there, we cease to think it strange concerning the fiery trial that has befallen us. We are crucified together. He knows our sorrows; 'He remembers that we are dust.'

'And is an example needed? Would not even the teaching of our Lord be imperfect if he had not himself shown us how to suffer? Go again to the cross. 'When he was reviled, he reviled not again; when he suffered, he threatened not; but committed himself unto Him that judgeth righteously.' Am I forbidden to feel? Is stoic indifference a Christian virtue? 'Jesus wept.' He was 'troubled in spirit.' 'Father,' said he, 'if it be possible, let this cup pass from me; nevertheless, not as I will, but as thou wilt.' Men murder him, and he prays for them. His Father deserts him, and yet he trusts him. Herein he suffered, 'leaving us an example that we should follow his steps.'

'3. Nor are there wanting other influences. What am I, and what is my condition? is a question that lies at the foundation of all religion. Rightly to know ourselves is the beginning of all knowledge. Contemplate, then, in the light of the cross, the condition of human nature. Ancient and modern philosophies have delighted to flatter our pride. They have traced up our pedigree to God, and they have claimed for us a dignity which would be very welcome if only it could be maintained. Brahmins, for example, speak of themselves as an incarnation of the Deity; and the pantheistic tendencies of men, or their pride, tempt them to hold the sentiment even when they have not shaped it into words.

'It follows from this doctrine that in beings so noble there can be no deep inherent depravity. A taint of evil on the surface there may be, but that is all, and it is easily removed. Perhaps (it is darkly hinted) their condition is properly chargeable on matter, on provoking circumstances, or even on the blessed God: so that, after all, men may be guiltless of any worse evil than misfortune. But bring this language to the cross. What lessons are taught there? He who hung upon it tasted death for every man, because every man had sinned, and so had deserved to die. He is the Just One, and for the unjust he suffers. In the agony and passion of this second head of the race I read the desert of the first. I am no God, nor part of God, but a condemned sinner. The blood of a divine atonement was needed to purge my sins. Am I told of the native dignity and innocence of man, and of his sympathy with

the divine? The divine in all its perfection became incarnate. For that perfection man had no sympathy. Nor was it even welcomed in the world it came to redeem. Veiled at first, the divine glory gradually shone through the veil more brightly till the world was illumined; but ever as it shone, the hatred in men's hearts burned fiercer, and here on the cross they are doing what they can to extinguish it for ever.

'Am I told that the Jews, the murderers of our Lord, were worse than men, and that now at least virtue needs but to be seen in order to be worshipped? I look again at the cross. Every tendency of human nature which these murderers exhibited I mark around me still. Men are capable of doing over again that deed of blood. They crucify the Son of God afresh in his followers, his principles, and his kingdom. They put him even now to an open shame. And is it amid these scenes, and with the history of this teacher before me, that I am to speak of my native worth, and claim equality with God? Thoughts like these, everywhere absurd, are impious here. The cross, the exhibition of man's deserts, itself the expression of man's depravity, is clearly adapted to annihilate all such dreams. In the end it may exalt us to unknown dignities, but its first lesson is of humiliation and guilt. What man deserves, and what man has done, what therefore man is, are truths revealed at Calvary in characters which none need misunderstand.

'4. What, again, is religion, and what are its claims? Men's characters are moulded by the object of their worship, and by the truths they hold, those especially that refer to God and holiness. Every religious faith some deem to be alike. There is true piety, they say, in all creeds. Sincerity is its essence. Men will never 'see eye to eye.' Have charity; and receive as brethren, if they be but sincere, the worshippers of Buddha and of Jehovah, of Mahomet and Christ.

'All such equality the cross disclaims. Had Christ been content to blend Sadduceism, Pharisaism, and heathenism into one religion, to sanction all as meaning the same thing, or even to allow them a place in that pure and exclusive system he came to reveal, he would never have suffered. Instead of such blending, however, he denounced all compromises. He assailed every false system, and by the advocates of all he himself was condemned. Truth was not on his lips an eclectic faith, a compound of all human opinions, and as such adapted to meet the prejudices of all. Like its author, it stood out distinctly from everything earthly, formed no secular alliances, and allowed no rival. Had he been contented to share the throne of men's hearts, or to claim for the religion of the Bible a place among other systems, neither he himself would have suffered, nor would his apostles have had to contend with the ten thousand opposing influences in Jerusalem, in Athens, and at Rome. Of this peculiarity of the teaching of our Lord the cross is at once an evidence and a result.



‘5. But it answers another question: May not God pass by transgression? Is not law the emanation of God’s will? He instituted, and may he not abrogate it? He is beneficence and grace. He is the Father of his creatures, and may he not indulge the yearnings of his parental heart, and look with equal eye on all his children, pitying the weakness of the sinful, but in the exercise of a mercy which no finite mind can comprehend pardoning all, and ultimately receiving them into favour again? A question of deepest interest, answered partly in nature and in history. The prevalence of misery in a world created by one who is almighty bespeaks a character, if merciful, yet certainly just. The deluge, the history of the Jews, chastened and disowned, the voice of conscience, and the natural forebodings which men feel of a coming judgment, bespeak the existence somewhere of a holy law. But in the cross these questions are completely solved. If ever under God’s government mercy might revolt against justice, it was surely here. The Saviour had been sold by the traitor, and deserted by his disciples. He had been assailed by false accusers, and condemned by a judge who acknowledged the injustice of the sentence. He is now handed over to a brutal soldiery and fickle people whom he had often befriended. It was hard to bear, and yet it was to be borne. He meekly drank the cup of his woe; and it was the Father who mingled it. It was his hand that held it to his lips. If tenderness could have saved our Lord, he must have been saved, for tenderness was there as the heart of man, in its hour of most impassioned feeling, has never conceived it. If mercy could have saved our race at a smaller cost, his death was a needless sacrifice. But it *behoved* him to suffer. Divine pity ever leans on truth. Mercy, as she forces her way to the sinner, must do homage to justice, and pay the debt before she can free the captive. Nowhere else in the universe does the sanctity of law and the reality of the holiness of God stand out in bolder relief. The lesson is taught in facts, is proclaimed to heaven and earth, and may be read by all. There is mercy, but it is in harmony with justice. There is love, but it spends its force in the gift of the Son. Pardon there is, but it is obtained through no weakness in the law, through no fickleness or false benevolence on the part of the judge.

‘6. Whether, therefore, we look at the death of Christ as adapted of itself to excite pity and awe, to touch our religious feelings as guilty and miserable, to instruct and quicken our conscience in relation to ourselves, to religion, and morality, or to God, it is clearly ‘the power of God to every one that believeth.’ ‘To every one that believeth;’ for without faith the whole sacrifice is robbed of its significance. I must believe that he is the gift of the Father’s love; that in dying he does homage to law; that I deserve what he suffers; and that, in earnestly pleading his death, I acknowledge my own guilt, and desire to be freed from it; or these truths are powerless. Believing them, forgiveness is inseparable from holiness.



'Nor let it be thought that we make more of this practical power of the cross than the Bible makes. It is the mightiest plea it employs. Christ 'loved us, and gave himself for us,' and his love 'constrains us to live not unto ourselves, but unto him that died for us, and rose again.' (2 Cor. v. 14.) We 'are bought with a price,' and feel that we are therefore bound to glorify him 'in our bodies and spirits, which are his.' (1 Cor. vi. 20.) When is Christ set forth as 'the power and wisdom of God?' As crucified. Where did he spoil 'principalities and powers and make a show of them openly?' On the cross. When was 'the judgment of this world,' and when was the 'prince of this world cast out' from his throne? In the last hours of our Saviour's agony. What was the chosen theme of the most successful preacher who ever lived? 'Jesus Christ, and Him crucified,' whom alone Paul determined to know. What is the vow of every Christian, and what the reason for it? 'God forbid that I should glory, save in the cross of our Lord Jesus Christ, by which the world is crucified unto me and I unto the world.' So completely, in truth, does this doctrine operate upon our virtue, and so adapted is it, by the view it gives of the consequences of sin, of the excellence of the law, of the love and faithfulness of God, of the tenderness and grace of Christ, that those who profess to receive it and are not virtuous, are represented not as the 'enemies' of the precepts and example of Christ only, but as emphatically the enemies of the cross.'

JULIUS CHARLES HARE, M.A.

#### CONVICTION OF SIN.

'Lord, with what care hast thou begirt us round!  
 Parents first season us; then schoolmasters  
 Deliver us to laws; they send us bound  
 To rules of reason, holy messengers,  
 Pulpits and Sundays; sorrow dogging sin,  
 Afflictions sorted, anguish of all sizes;  
 Fine nets and stratagems to catch us in;  
 Bibles laid open; millions of surprises;  
 Blessings beforehand, ties of gratefulness;  
 The sound of glory ringing in our ears;  
 Without, our shame; within, our consciences;  
 Angels and grace, eternal hopes and fears.

'It would take me too long to go minutely through this rich list of the graces and blessings with which God encompasses us from our cradle to our grave, for the sake of convincing us of sin, and of drawing us away from it, from its slavery and its punishment; from sin, and death, and hell, to the path of life and the glories of heaven. Parents with their ever watchful love,—teachers who train us in the way wherein we are to walk, and fit us for discerning it,—laws that set the mark of death upon

sin,—reason that would deliver us from the bondage of law, and make the service of duty a free and willing service—

‘Yet all these fences, and their whole array,  
One cunning bosom sin blows quite away.

Seeing, therefore, how utterly powerless everything human is, how powerless every law is, even the holy law of God, to convince mankind effectually of sin—that is to open our eyes, so that we shall see its loathsomeness, and all its snares, so that we shall see its power over us and in us, and the living death which that power brings upon all such as yield themselves to it, and may thus be led to flee from it as from a pestilence, and to guard against it as we should if a plague were creeping through the land—it is a work by no means unworthy of the Spirit of God, to convince the world of sin. . . . Especially as without this conviction by the Spirit, in vain would the Son of God have come in the flesh—mankind would not, could not have been saved. . . .

‘This brings me to consider, though it must needs be briefly, and imperfectly, in what manner the Spirit convinces the man of his disease—the world of sin. If any of us had to convince a person of the sinfulness of the world how should we set about it? We should talk—should we not—of the intemperance, and licentiousness, and dishonesty, and fraud, and falsehood, and envy, and ill-nature, and cruelty, [and avarice, and ambition, whereby man has turned God’s earth into a place of weeping and gnashing of teeth. Nevertheless the Spirit of God, when he came to convince the world of sin and to bring that conviction home to the hearts of mankind, did not choose out any of these open, glaring sins to taunt and confound them with. He went straight to that sin which is the root and source of all others, want of faith, the evil heart of unbelief. *When the Comforter is come, he will convince the world of sin, because they believe not on me.*

‘Now this is a sin that the world, till then, had never dreamt of as such; and even at this day few take much thought about it, except those who have been convinced of it by the Spirit, and who, therefore, have been in great measure delivered from it. For they who have spent their whole lives in thick spiritual blindness, and whose eye is still dark, cannot know what the blessing of sight is, and therefore cannot grieve at their want; they alone who have emerged into light, can appreciate the misery of the gloom under which they have been lying.’

## APPENDIX.

### EXERCISES.

#### Chapter i.-ii.

(Paragraphs 1-46).

1-9. DEFINE language and grammar, as an art and as a science ; state the province of orthography, orthoëpy, etymology, syntax, prosody, and punctuation. What is meant by composition, and what by literature ?

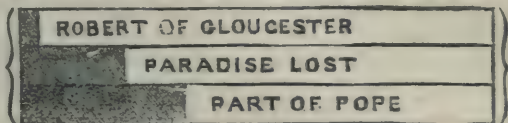
10. Explain the statement—English is a composite language, but chiefly Anglo-Saxon.

11. What proportion of the words in an English dictionary are Anglo-Saxon ? Account for the fact that in actual use the proportion is generally greater.

12, 13. Arrange the authors named in paragraph 12, 13, in the order of the proportion of Saxon words they use—from Gibbon 28-40th's to the Old Testament, 39-40th's.

12, 13. Represent in the form of a diagram the proportion of Saxon words in the authors named : thus—

Proportion of  
Classic words.



Proportion of  
Saxon words.

14, 16. Take the Lord's Prayer, the 103rd Psalm, the 11th John, the opening lines of Milton's Paradise Lost, or any passage in a poet, or prose writer, and point out the words of Anglo-Saxon origin. Indicate in each case how you know them as such.

14. Take any dictionary and indicate on any page the words of classic origin.

12. Take the passages indicated and write out the words of classic origin.

15. What classes of words need special care, if we mean to use words of Anglo-Saxon origin?

18. Give six examples of verbs of Anglo-Saxon origin ; taking them from different classes :—

Ex. Go, will, bless, fall, raise, quicken, smite.

18. Give six examples of adjectives of Anglo-Saxon origin ; taking them from different classes :—

Ex. Good, old, strong, fearful, tough, kingly.

18. Give a dozen examples of nouns of Anglo-Saxon origin ; taking them from different classes :—

Ex. Breadth, ditch, goodness, children, singer, darling, head, laughter, riding, cow, 'an *ill-wind*,' a gowk.

18. Give a dozen examples of words known by their spelling to be of Anglo-Saxon origin :—

Ex. Wrong, thought.

18. In King John, Act iii., there are nearly fifty words in succession of Anglo-Saxon origin, find the passage.

18. Give a dozen examples of words of Latin origin, known as such by their termination :—

Ex. Extension, capture, facility, penitence, solitude, sponsor, verbosity, reputation, tolerant, retentive, migratory, terrify.

18. Give six examples of words known by their spelling to be of Greek origin :—

Ex. Philip, æsthetics, œconomy, chyle, rheumatism, polysyllable.

19. Take the following *generic* terms, all of classic origin, and give Anglo-Saxon words descriptive of particular examples :—

Impression, sensation, emotion, disposition, impulse, direction, progression, ascension, descent, region, existence, expansion, occupy, insert, curve, prominence, passage, inequality :—

Ex. Ascension—climbing.

19. Give examples of Anglo-Saxon words descriptive of the *things* enumerated in par. 19, a . . . g.

19. Give *generic* terms for the particular things enumerated below :—

Father, son, horses, legs, black, whistling, two, sell.

19, 20. Give reasons for adopting a style largely Anglo-Saxon, but partly classic.

20. Take a paper in Johnson's *Rambler*, or a page of his *Rasselas*, and substitute Anglo-Saxon words for those of classic origin.

21. Take the words in paragraph 31, and arrange them logically, i.e. according as they describe acts, states, agents, qualities, etc.

22. The following belong to the first two periods of Latin influence on our language and to the Anglo-Norman : classify them :—

Stratford, honour, psalter, sanct, pais (peace), tresur, Colnbrook, Devizes (Devisæ), febrifuge, preost.

25. Compare the following versions of John i. 1-5, and make any criticisms on the origin or forms of the words in each :—

<i>Provençal version.</i>	<i>Waldensian version</i> (also <i>Provençal</i> ).	<i>Le Fevre's French version.</i>	<i>De Sacy's version.</i>
'En lo comensament era paraula, comenczament, e la paraula era lo ab Deu ; e Deu Dio, e Dio era la paraula. lo filh. Aiczo era Acso era en lo al comenczament abenapres Dio. To Deu. Totes coses tas per ell ; e sens ell nenguna cosa no es feta. aquell era vida, e aquella vida era lum de homens ; e lum en tenebres no agueron poder solva aquell.'— Paris M.S. No. 6883.	'Lo filh era al enapres Dio, e Dio era la paraula. lo filh. Aiczo era Acso era en lo al comenczament abenapres Dio. To Deu. Totes coses tas per ell ; e sens ell nenguna cosa no es feta. aquell era vida, e aquella vida era lum de homens ; e lum en tenebres no agueron poder solva aquell.'— Dublin M.S.	'Au commencement estoit la parole, et la parole estoit avec Dieu. Icelle estoit au commencement avec Dieu. Toutes choses ont été faites par lui et sans icelle rien de ce qui a été fait n'a été fait en riens n'a été fait. Et fait sans lui. Dans lui étoit la vie et la vie étoit la lumière des hommes, et la lumière des ténèbres ne l'ont point comprise.'— A. D. 1534.	'Au commencement étoit le verbe, et le verbe étoit avec Dieu. Il étoit au commencement avec Dieu. Toutes choses ont été faites par lui et sans icelle rien de ce qui a été fait n'a été fait en riens n'a été fait. Et fait sans lui. Dans lui étoit la vie et la vie étoit la lumière des hommes, et la lumière des ténèbres ne l'ont point comprise.'— A. D. 1658.



25. Compare the following words ; and state any conclusions they justify on the affinities of the languages quoted from, or on the letter-changes they illustrate :—

<i>English.</i>	<i>Anglo-Saxon.</i>	<i>German.</i>	<i>Danish.</i>	<i>Latin.</i>	<i>Norman.</i>	<i>French.</i>
Head	Héafod	Haupt	Hoved	Caput	Chef	Tête, chef
Hair	Hær	Haar	Haar	Crinis	Chevoels	Cheveux
Eye	Eage	Auge	Oje	Oculus	Oils	Œil
Nose	Nasu	Näse	Näse	Nasus	Nez	Nez
Mouth	Múth	Mund	Mund	Os	Buche	Bouche
Teeth	Toth	Zahn	Tand	Dens	Dens	Dent
Tongue	Tungu	Zunge	Tunge	Lingua	Lange	Langue
Ear	Eáre	Ohr	Ore	Auris	Oreilles	Oreille
Back	Bæc	Rücke	Rygge (ridge)	Tergum	Dos	Dos
Blood	Blód	Blut	Blut	Sanguis	Sangue	Sang
Arms	Earm	Arm	Arm	Brachium	Bras	Bras
Hand	Hond	Hand	Hand	Manus	Mains	Main
Leg	Scince	Beine	Bein	Crus	Jambe	Jambe
Foot	Fót	Fuss	Fods	Pes, pod-	Pez	Pied
Nail	Nagel	Nagel	Nagel	Unguis		Ongle
Horse	Hors	Pferd	Hæst	Equus	Chevals	Cheval
Cow	Cú	Kuh	Ko	Vacca	Vache	Vache
Calf	Cealf	Kalb	Kalv	Vitulus	Veal	Veau
Sheep	Sceáp	Schaaf	Faar	Ovis	Mutun	Mouton
Lamb	Lamb	Lamm	Lamm	Agnus	Agnels	Agneau

<i>English.</i>	<i>Welsh.</i>	<i>Breton.</i>	<i>Cornish.</i>	<i>Irish.</i>	<i>S. Gaelic.</i>	<i>Manx.</i>
Head	Pen	Penn	Pen	Cean	Ceann	Kione
Hair	Gwallt	Bleo	Bleu	Folt	Folt	Folt
Eye	Llygad	Lagad	Lagat	Súil	Suil	Scoil
Nose	Trwyn	Fry	Tron	Sron	Sròin	Stroin
Mouth	Genau	Guenon	Genau	Beul	Beul	Beul
Teeth	Dannedd	Dant	Dyns	Fiacail	Fiacal	Feeacklo
Tongue	Tafod	Tead	Tavat	Teanga	Teanga	Chengey
Ear	Clust	Sconarn	Scorn	Duas	Duas	Cleaysh
Back	Cefn	Chein	Chein	Druim	Druim	Dreem
Blood	Gwaed	Goad	Guit	Fuil	Fuil	Fuill
Arm	Braich	Brech	Brech	Gairdean	Gairdean	Clingan
Hand	Llaw	Dourn	Lof	Lamh	Lamh	Lave
Leg	Coes	Garr	Coes	Cos	Cos	Cass
Foot	Troed	Troad	Truit			
Nail	Gewin	Ivin	Ivin	Iongna	Iongna	Ingin
Horse	Ceffyl	March	March	Each	Each	Agh
Cow	Buwch	Vioch	Bugh	Bo	Bo	Booa
Calf	Llo	Lene	Loch	Laogh	Loagh	Lheiy
Sheep	Dafad	Danvat	Davat	Caor	Caor	Keyrrep
Lamb	Oen	Oau	Oin	Uan	Uan	Eayn

26. Give a dozen examples of words known by their spelling to have been introduced into our language through the French :

Ex. Ardour, oblique, chevalier, surname, pursue, manure, feat, ally, ravish.\*

26. Give the origin of the following words (taken from 'Piers Ploughman') and state which are of Anglo-Norman and which of Anglo-Saxon origin :—

Attachen (to attack, to indict), assetz (enough to pay debts or legacies), garnementz, Crutched Friars, bi-quasshen (to break in pieces—quashed, squashed), gadelying (a gadder, a vagabond, a fellow traveller), wanhope (despair), quits, requite, acquit, trolle (to drag).

27. Give a dozen nouns of Latin origin, and imperfectly naturalized in English :—

Ex. Nebulæ, momenta, species, vertices.

28, 29. Give the origin and meaning of the following words : gin, toilette, tinsel, Ar-broath, Launceston, Oswestry, welt, gyves, pranks, claus, bards, Comb-Martin, Great Ormsby, Capel, Stock-gill, Force.

Add any other from the class to which each of these belongs.

30. Give six nouns of Greek origin, and imperfectly naturalized in English.

31. Give two words now used in English from each of the following sources : Hebrew, Arabic, Persian, Chinese, any East Indian language, Spanish, Portuguese, American-Indian, and West Indian.

32, 33. Give the meaning and origin of the following : jovial, saturnine, panic, martial, cereal, debauch, darics, napoleons, phaeton, cicerone, czar, ducat, donet (or grammar O.E.), jesuit, spruce, cravats, solecism, frieze, canary, diaper, floren, jacobin, pheasant, indigo.

34. Give a dozen examples of words radically the same, but of different forms (see 34), because entering our language through different channels.

\* Verbs in 'ish,' as astonish, polish, are really formed from the frequent recurrence of *issions* in the French conjugation of them. 'Obeysh' and 'bet-

raysh' were formerly in use : while on the other hand, to 'burny' and to 'astony' were originally forms of burnish and astonish.

Ex. Ray, radius, marvel, miracle, canal, channel, abridge, abbreviate, loyal, legal, chief, captain.

35. Give a dozen examples of the same words that differ through an accidental variation of spelling.

36. Give a dozen examples of foreign words simulating an English origin (see 36).

Compare Hierosolyma (for Jerusalem as Jeru is for Jebus), Cedron (the brook of Cedars) for Kidron, i.e. *Blackburn*; Cantuarii for Cantwære, inhabitants of Kent.

37. Give a dozen examples of words, the derivation of which is concealed by the spelling.

Ex. Buxomly (bough-some, obedient, yielding).

38. Give a dozen hybrid forms that are thoroughly naturalized, of the classes 1, 2, and 3, par. 35.

38. Quote any hybrids that have failed to obtain a permanent place in our language :—

Ex. Pensifchede (Chaucer), to happify (Robertson).

39, 40. Use etymology to distinguish the following words : Abandon, desert, forsake, relinquish : benignity, benevolence, beneficence : fame, renown, reputation, character : fertile, fruitful, prolific : lodgings, apartments : living, benefice : subject, liable, exposed, obnoxious : will, testament : insensibility, apathy : indistinct, confused : palliate, excuse : uncharitable, envious, malicious : flour, meal : feminine, effeminate.

41, 42. State how usage has modified the application of the following synonyms :—

Hearty, cordial : laic, popular : fatherly, paternal.

Distinguish between 'apt' and 'fit,' as in—

'Men are apt to teach what it is not fit that we should learn.' 'Hands apt for poisoning, drugs fit for it.'

44. Give six examples of English derivatives from each of the following Anglo-Saxon roots : *beran*, *bigan*, or *bugan*, *blawian*, *cennan*, *cunnan*, *fleogan*, *habban*, *healdan*, *magan*, *licgan*, *sceran*, *slagan*, etc.

Give three derivatives at least from each of the following Anglo-Saxon verbs : *ærendian* (to bear tidings), *a-gulten* (to sin against), *cnyttan* (to knit), *dyppan* (to dip), *gifan* (to give),

lybban (to live), macian (to make), settan, sittan (to set, sit), tellan (to tell), bledan (to bleed), cepan (to keep), enawan (to know), cuman (to come), drufan (to drive), erian (to plow, ex. earth), færan, frihtan (to put in fear), freon (to free, to love), getan (to get), hyen (to go), hedan (to hate), hrathian (to hasten), læran (to learn, to teach), lysan (to loose), plegan (to play), rennan (to run), ridan (to ride), ripan (to reap), scinan (to shine), secan (to seek), seon, geseon, gesiht (to see, ex. gaze), slipan (to slip), spæcan (to speak), springan (to spring), standan, stod (to stand), strægan (to spread, ex. straggle), strican (to go a course), astrican (to strike, ex. stroke), wacan (to awake), serian (to burn).

Give three derivatives, at least, from each of the following Anglo-Saxon nouns : bæc (a back), caru (care), cwen (a queen), dæl (a part), eage (an eye), fyr (fire), gamen (sport), glomung (twilight), hand (the hand), is (ice), leode (people, or person), niht (night), ræd (speech, advice), rascal (a lean deer), rec (care), spell (history, message), spor (a heel), sliht (rain), steal (a place), sweard (grass), thing (a thing, whatever has weight), thræl (a slave), thuma (a thumb), tid (time, tidan, to happen), tima (time), wood (the clothing of the field, weeds), wind (wind, ex. winter).

44. Give three derivatives from each of the following Anglo-Saxon adjectives : blac (black), clæn (clean), cwic (quick), deore (dear), dim (dim), fæger (fair), fæst (fast), ferse (fresh), god (good), georn (anxious, ex. yearn), hlud (loud), læn (lean, or frail), leoht (light, not heavy), nesc (soft, ex. nice), ranc (luxuriant, proud), seoc (sick, sighing), sar (sore), sur (sour, ex. sorrel), styren (severe), sund (healthy), wæt (wet), wan (wan, wanian, to fail, ex. want), werig (weary), wyld (wild, ex. bewilder).

45. Give at least three derivatives from each of the following Latin words : acer (sharp), acuo (to sharpen), ædes (a house), aquus (level, equal), anima (breath, soul), animus (the mind), ardeo (to burn), arma (arms, fittings), ars (skill, art), barba (a beard), brevis (short), bellum (war), calculus (a pebble), canna (a reed, or tube), caro, carn-is (flesh), caveo, cautum (to take care), censeo (to judge), commodus (convenient), corpus (a body), culpa (a fault), dens (a tooth), disco (to learn), domo (to tame), dormio (to sleep), duro (to harden), edo (to eat), equus (a horse), experior (to try), expedio (to set free), faber (a mechanic), fatuus (tasteless, silly), fides (faith), fido (to trust), flagro (to burn),

frons (*front*), fungor (to *discharge*), gelu, glacies (*ice*), guberno (to *govern*), halo (to *breathe*), horreo (to *shudder*), impero (to *command*), integer (*whole*), ira (*anger*), iudex (a *judge*), juro (to *swear*), labor, lapsus (to *slide*), lapis (a *stone*), mando (to *enjoin*), metior, mensus (to *measure*), moneo (to *admonish*), mons (*mountain*), munio (to *fortify*), nego (to *deny*), nutrio (to *nourish*), opinor (to *think*), ordo (*order*), pagus (a *village*), palleo (to *be pale*), pando (to *spread*), parco (to *spare*), pater (a *father*), peculium (*private property*), poena (*punishment*), praeda (*plunder*), pupus, pupillus (a *little boy*), quatio, quassum, -cutio, -cussum, in comp. (to *shake, or strike*), qualis (*of what kind*), radix (a *root*), ratio (*reckoning, proportion*), rideo (to *laugh*), rodo (to *gnaw*), rumpo (to *break*), sacer (*sacred*), sancio (to *consecrate*), scio (to *know*), scrutor (to *examine*), socius (a *companion*), taceo (to *be silent*), tego (to *cover*), timeo (to *fear*), turba (a *mob*), tumeo (to *swell*), uro (to *burn*), urbs (a *city*), vaco (to *be unoccupied*), vado (to *go*), vapor (*steam*), vetus (*old*), vivo (to *live*), vulgus (*common people*), voveo (to *vow*).

46. Give as many derivatives as you can from the following Greek roots : angelos (a *messenger*), agon (a *struggle*), anthropos (a *man*), baros (*weight*), biblion (a *book*), bombyx (*silk-worm*), bios (*life*), botanè (*grass*), grapho (to *write*), glossa (a *tongue*), glypho (to *carve*), dynamis (*power*), ethnos (*race*), eremos (*solitary*), hilaros (*cheerful*), hieros (*sacred*), klimax (a *ladder*), krino (to *judge*), krupto (to *hide*), organon (an *instrument*), petra (a *rock*), stereos (*solid*), telè (*far off*).

46. Give instances of the large number of English derivatives from any given classic root, and state the proportion of words of classic origin to the rest of the words of our language. Account for the diversity of the meaning of derivative words of classic origin.

## EXERCISES.

### Chapter iii.

(Paragraphs 47-85).

47, 48. Give the probable origin and character of the Keltic settlers in Europe. In what districts of England are forms of the Keltic still spoken?

49, 50, 51. Whence was the Anglo-Saxon language introduced into Britain? Give the dates of the principal Saxon invasions,



and mention the principal Anglo-Saxon works still extant—(a) poetry and (b) prose.

48, 52. When was Latin first introduced into Britain; and when most of our ecclesiastical Latin terms?

53. Between what dates was the influence of the Danish language greatest in England? What kind of influence did it exert?

54. What seems to have been the influence of the Norman conquest on our language? Give evidence of the pains taken to extend that influence, and account for the difficulties with which it had to contend.

55. State the successive stages of our language from Anglo-Saxon to modern English. Give the dates of each stage, and mention some of the principal writers of each.

56. Mention the marks of the gradual change of our tongue. Which of these is found most largely in the Semi-Saxon?

57. State the successive *grammatical changes* in the various forms of the article, the noun, the pronoun, and the verb, between A.D. 1050 and 1550.

57. Account for the prevalent use of the plural in 's.' Which is the older form, 'of a father,' or a 'father's'? Give any explanation of the form 'of my father's'; when is such a double form appropriate?

58. Translate the following, and state in each case which is the older form:—

- { 'Thær wæron sæxisce meun : folca ealra earmeste (miserable)
- { Ther weoren sæxisce men : folken alre ærmost
- { And tha Alemainiscan meun : geomerestan (saddest) ealra leoden
- { And tha Alemainisce men : geomerest alre leoden.
- { Arthur mid his sweorde : fæge-scipe (death-work) worhte;
- { Arthur mid his sweorde : fæie-scipe wurhte;
- { Eall thæt he smát tó : hit wæs sona (soon) for-ge-don;
- { Al that he smat to : hit was sone for-don;
- { Eall wæs se cyning a-bolgen (to enrage) : swá byth sewilda bár;
- { Al wes the king abolgen : swa bith the wilde bar,'—

From LAYAMON, A.D. 1200. Given in 'Keane's Handbook,' p. 51.

59. Take from Sir T. Brown, Jeremy Taylor,\* or any other authors of eminence, words which they introduced into our language, but which have never gained there a permanent place. Give also the words that are now used to express their meaning.

Ex. 'Intenerating (softening) the stubborn pavement.'

'Funest (sad), effigiate (conform), clancularly (secretly), deordination (confusion), correption (rebuke).'  
—TAYLOR.

'Commentitious (invented), aliene (foreign), negoce (to do business, negotiate), exscribe (writ off, or out).'  
—BENTLEY.

'Influencive, introitive, extroitive, productivity.'  
—COLERIDGE.

59. Mark the aureate and Saxon terms of the following extract :—

'The auriate vanes of his throne soverane  
With glittering glance o'erspread the oceane;  
And largé fludis beaming all of licht,  
With but ane blink of his supernal sight.  
For to behold it was ane glore to see  
The stabled windis and the coloured sea,  
The soft season, the firmament serene,  
The lowne illumiate air, and firth amene.'—

GAVIN DOUGLAS, 'Translation of Æneid,' book 12.

59. Turn to the 'Spectator' (No. 165), and note which of the words mentioned by Addison as introduced into our languages through the wars of Marlborough, are now current amongst us.

62. Milton used synonyma and prostraté; Bacon 'croisado'; what conclusion do you gather from these forms? What other means have we of ascertaining the age of words? Give examples of words newly introduced in the 16th, 17th, 18th, and 19th centuries.

63. The altered meaning of words illustrates the moral tendencies of men. Give examples.

64. Give the meaning of prevail, resentment, censure, and state the general rule as to the real obsolete meaning of such words.

65. Give examples of the narrowed, widened, and changed meaning of different words.

68—78. Take the specimens of Anglo-Saxon and Semi-Saxon :

\* Brown and Taylor introduced about 3000 new words; very few of which are now in use.

and explain the grammatical forms that occur in them ; so far as those are explained in par. 67.

63—78. Give from Spenser's ' Faery Queen ' any old English words that deserve to be revived :—

Ex. Aread (to teach, a well-read man), whimpled (plaited):

To well up, to hurtle (to rush with sound).

Handeling (*management*), now used by artists.

Give from Chaucer any old English words specially striking :—

Ex. Dusk, dreary (drie, to suffer), daft, murky, gape, gear (all sorts of garments, weapons, etc.), baleful, unkempt. Herd (a keeper), spurn (to use the heel, *spor*).

Give from Milton's *Comus*, *L'Allegro*, and *Il Penseroso*, any words of Saxon origin, specially picturesque or forcible :—

Ex. *Low-thoughted* care, *dimpled* brook, *wily* trains, *glosing* courtesy, *swill'd* insolence, *dingle*.

78. Translate the following lines :—

'Jesusess name nemmedd is'  
Hælande onn Enngliss spæche,  
And forrthi birrde<sup>a</sup> itt cwiddedd ben  
Till eggther kinn onn eorthe,  
Till wepmann<sup>b</sup> and till wifmann kinn  
For thatt he wolde bathe  
Weppman and wifmenn hæleonn her  
Off theggre sinness wunde.'—

A.D. 1275. Ormulum, 3054-61.

In the Ormulum, all *short* vowels are indicated through a whim of the writer, by double consonants. In many Anglo-Saxon works, *long* vowels are indicated by an accent as, áth, oath ; fét, feet ; bóc, book. Then, *unaccented* vowels are short.

'Seyn Pateryk com thoru Godes grace to preche in Irelnde,  
To teche men ther ryt believe Jesu Cryste to understonde;  
So ful of wormes that londe he founde that no man ni myghte gon,  
In some stede for wormes that he was wenemyd<sup>c</sup> anon;  
Seynt Pateryk bade our Lorde Cryste that the londe delyvered were,  
Of thilke foule wormes that none ne com there.'—

A.D. 1300. ROBERT OF GLOUCESTER.

84. Explain the following passage from Caxton ; point out

- <sup>a</sup> Birrde, it becomes ?
- <sup>c</sup> Venomed, poisoned.

<sup>b</sup> Weppman, weapon-man, i.e. man bearing weapons, a male.

any words that show by difference of form, or of spelling, the state of our grammar and pronunciation :—

‘For yf I coude have founden nwe storyes, I wold have sette in hit moo ; but the substaunce that I can fynde and knowe, I have shortly sette here in this book, to thentente that such thynges as have ben done syth the deth or ende of the sayd boke of Polycronycon shold be had in remembraunce and not putte in oblyvyon ne forgotyng ; prayenge all them that shall see this symple werke to pardone me of my symple and rude wrytyng. Ended the second day of Juyll the xxii. yere of the regne of Kyng Edward the Fourth, and of the Incarnacion of oure Lord a thousand four honderd foure score and tweyne.’—From Trevisa’s translation of ‘Higden’s Polychronicon,’ continued by Caxton from 1357 to 1460. A.D. 1482.’

81–84. Explain the words and forms found in the extracts given in par. 81–84.

85, 86. Explain as far as you can the words found in the extracts given in par. 85 and 86.

84. Give the meaning and derivation of the following Scotch words, all of Anglo-Saxon origin : lippen, a gate to Heaven, cushat, fremmyt, laverock, ebb (*shallow*), bigging, sare, unco, sark, ill-learned, to rew, to wad, wadset, neb (*beak*), thud (*noise*), dow (to *be able*), spere, clefe, laird, laith, the lyft, the lave, liefer, win (to *get by labour*), smittle (*infectious*), kittle, Tolbooth, gloaming, mill-lade, spill (to *mar*), shanks, wale (to *choose*), cauve (pl. from cauf), thole, sib, thraw (a *pang*).

Many Scotch words are from the Norse : kelp, roup, skit, tousey, cosie, tod (a *fox*), etc. Others are from the French : douce, leil, chancey, etc. Give additional examples of each class.

85. Explain the words and forms in italics :—

‘In man, there is nothing *admirable* but his ignorance and weakness.’—JER. TAYLOR.

‘They were stoned to death, as a *document* unto others.’—RALEIGH.

‘Thy daughter is dead ; why *diseasest* thou the master,’ Mark v. 35.—TYNDAL.

‘Wild above rule or art, *enormous* bliss.’—MILTON.

‘[The nobility of France] were tolerably well-bred, very *officious*, and hospitable.’—BURKE.

‘[Wicked men] are not *secure*, even when they are safe.’—JER. TAYLOR.

‘For *ditty*, I find Sir W. Raleigh’s vein most lofty, *insolent*, and *passionate*.’—PUTTENHAM.

'Who knew the *wille* of the Lord, or who was his *counceillour*,' Rom. xi. 34.—WICLIF.

'The looves of two hundride *pens* sufficen not to hem,' John v.—WICLIF.

'All that ben in *biriels* schulen here the voyce of Goddes son,' John v.—WICLIF.

'The council taking notice of the many good services performed by Mr. J. Milton, have thought fit to declare their *resentment* and good acceptance of the same.'—Extract, 'THE COUNCIL BOOK,' 1651, June 18.

'Ye schulen see hevene openyde, and the aungels of God *steiyunge* up and comynge doune upon mannes sone.'—JOHN i.

'And whanne a pore widewe was lone, sche cast two *mynutes*, that is a ferthing,' Mark xii. 42.—WICLIF.

'And nothing can we call our own but death,  
And that small *model* of the barren earth  
Which serves as paste and cover to our bones.'—

SHAKSPEARE, 'Richard II.'

'He broughte forthe *tweie pens*, and gave to the *ostler*,' Luke x. 35.—WICLIF.

'The *rather* lambs *ben starved* with cold.'—SPENSER, 'Shepherd's Cal. Feb.'

'He opens the heavenly Hades to *reduced* apostates.'—HOWE.

'Christ hath finished his own sufferings for expiation of the world, yet there are portions that are behind of the sufferings of Christ, and happy are they that put in the greatest *symbol*.'—J. TAYLOR.

'Every one is to give a reason of his faith; but priests or ministers more *punctually* than any.'—HENRY MORE.

'That *mediterranean* city, Coventry.'—H. HOLLAND.

'The *discommodity* of that single house keeping.'—HALL.

'Things are preached not *in that* they are taught, but *in that* they are published.'—HOOKER.

'*Apparent* sanctity should flow from purity of heart.'—ATTESBURY.

'Nay, if you be an *undertaker*, I am for you.'—SHAKSPEARE.

'Trial would be made by *clarifying*, by a *clarion* of milk put into warm beer.'—BACON, 'Natural History.'

'A woman that had spendid all her *catel* in leechis,' Luke viii. 44.—WICLIF.

'Which could not be past over without this *censure*; for it is ill thrift to be parsimonious in the praise of that which is very good.'—HACKET, 'Life of Williams.'

'That no man overgo, neither desceyve his brother in *chaffaringe*,' 1 Thess. iv. 6.—WICLIF.

'The cramp fish knoweth her own force, and is able to *astonish* others.'—HOLLAND.



'In the *blustering* of her look she gave gladness to every *wight* that cometh in her presence.'—CHAUCER.

'Every shepherd ought to seek his *sperkeland* sheep.'—CHAUCER.

'Great principles are grounded, *else* in the law of *kynd*, or doom of man's reason.'—PECOCK.

'I would not *deceive* him of a mite.'—CAVENDISH.

'*Engrossing* is the getting into one's possession large quantities of any kind of victuals, with intent to sell them again.'—BLACKSTONE.

'No passion is so weak, but it *mates* the fear of death.'—BACON.

'Men should set their affections on a *provoking* object.'—BACON.

'That flames of fyre he threw forth from his large *nosthrill*.'—SPENSER.

The knight his *thrillant* spear again essay'd.'—SPENSER.

'And bitter Penance with an yron whip,

Was wont him once to *disple* every day.'—SPENSER, i. ch. x.

'To work new woe and *unprovided* *scathe*.'—SPENSER, i. ch. x.

'As if late fight had nought in him *damnifyde*.'—SPENSER.

'Thought which is as winges to *stye* above the ground.'—SPENSER, i. ch. xi.

And taught the way that does to heaven *bound*.'—SPENSER.

'Adam, our *forme* Father.'—CHAUCER.

'And nempned hym for a *nounpere*.'—PIERS PLOUGHMAN, 3149.

The habitable globe.' 'The frigid zone *inhabitable* for extremitie of cold.'—SANDYS.

## EXERCISES.

### Chapter iv.-v.

#### (Paragraphs 86-130).

87-95. Give examples of words substantially the same from various Indo-European tongues.

What kind of words may be best selected to prove the identity or diversity of origin of any given languages?

What number of roots found in Sanscrit are also found in some of the Indo-European languages?

What is the relation of English to other members of the same tribe? Define precisely its relation to the Indo-European family tongues.

What other names have been used instead of Indo-European?

Mention any language in Europe not Indo-European.

What ancient language, and what modern, most clearly resembled modern English?

Compare the quotations from the Mæso-Gothic (in par. 94), with the English translation. Compare also the conjugations of

the verb *to be* in the same paragraph with modern or old English forms ; and point out the resemblances.

What use has been made of etymology to determine the ethnology of nations, and to fix the original settlement of the ancestors of the Indo-European nations ?

96. Whence arise the difficulties of English spelling ? Define the principles that ought to guide or aid the spelling of words.

97. What number of elementary sounds have we in English ? Name the twelve vowel sounds ; the semi-vowels ; the four proper diphthongs ; the sixteen mutes, the four liquids ; what are the remaining sounds ?

98-100. What are flat, and what sharp sounds ? What lene and what aspirated ? Give other names for each group.

101-104. What is an alphabet ? What are labial sounds, what palatal, what guttural, what lingual, nasal, and dental ? Explain the origin of these names and illustrate their meaning. Whence arises the importance of this classification ?

105. What is the theory of a perfect alphabet ? Give the different sounds of *a*, *s*, and *x*. Give the modes of representing by spelling the different sounds of ' *a*.' Illustrate the redundancies, deficiencies, and errors of the English alphabet.

105. How does the imperfection of our alphabet influence our spelling ?

107. What are the advantages, and what the disadvantages of phonography ?

108-114. Define a syllable ? Criticise and explain the following combinations : *abt*, num-er, in-possible, soldier, hum-b-le, Ham-b-leton. Account for the pronunciation of venison, Cholmondeley, Leicester ; and for the spelling of cecini, William, renounce. Add other examples illustrating the same laws.

115. How is 'quantity' measured in classic languages, and in English ? What is the effect of the removal of an accent from a long syllable—on the sound, and on the spelling.

116. Give a dozen examples of words that are either nouns or verbs ; adjectives or nouns ; according to the accent.

**Ex.** Cóllect, colléct ; incense, incénse ; óbject, objéct ; augúst, aúgust ; compáct, cómpact ; minúte, mínute.

117, 118. Note the difference in emphasis between únnatural and unnátural. On what part of a derived form is the accent generally found in English? What are secondary or helping accents?

120-124. What letters had the Anglo-Saxon language, which are wanting in modern English? Account historically for the imperfections of our alphabet. Explain the position, in our alphabet, of *z*, *f*, *j*, *x*.

125. What theories have been given on the origin of the order of the letters of the alphabet?

126. Capitals.

Correct the following, and give in each case your reason :—

'The smoothest verse and the exactest sense,  
displease us if ill english give offence.  
In short without pure language, what you write,  
can never yield us profit or delight.'—From DRYDEN.

'His impious race their blasphemy renew'd,  
And nature's King through nature's optics view'd.'—DRYDEN.

'Why so sagacious in your guesses,  
Your *effs*, and *teas*, and *arrs*, and *esses*.'—SWIFT.

'Shall not the judge of all the earth do right?'—SCOTT'S BIBLE.

'They corrupt their style with much loved anglicisms.'—MILTON, in JOHNSON.

'Church-ladders are not always mounted best  
By learned clerks and latinists professed.'—COWPER.

'And of them he chose twelve whom he also named apostles.'—SCOTT.

'But wisdom is justified of all her children.'

'Adelung was the author of a grammatical and critical dictionary of the German language, and other works.'—UNIVERSAL BIOGRAPHICAL DICTIONARY.

'Shall we not much rather be in subjection to the father of spirits and live.'—SCOTT.

'Shall we not much rather be in subjection to the Father of Spirits and live.'—FRIEND'S BIBLE.

'I say not unto you, until seven times; but, until seventy times seven.'

'One of his mottoes was, 'know thyself.'—LEMPRIERE, 'Chilo.'

'O sleep; O gentle sleep, nature's soft nurse.'—SINGER'S SHAKSPEARE.

'The word is then depos'd and in this view,  
You rule the scripture, not the scripture you.'—DRYDEN.  
'In colleges and halls in ancient days,  
There dwelt a sage called discipline.'—

WAYLAND, 'Moral Science.'

'Cape Palmas in Africa divides the grain Coast from the Ivory coast,  
i.e. the Grain Coast from the Ivory Coast.'

'The chief subject of the book is the revolution of 1688.'

127. Correct or justify the division of the following words:  
Thou-ght, rus-ty, mas-sy, guil-ty, fen-der, chan-ter, ma-tern-al,  
a-scribe, qua-drant, cac-kle (Brown's Grammar), cack-le (Cobb's  
Spelling Book), blank-et (Cobb), blan-ket (Goold Brown),  
rank-le (Cobb), ran-kle (Goold Brown), ves-try, wes-tern, weal-  
thy, mil-ky, eve-ning, aw-ry, ath-wart; fol-io, fo-li-o, gen-  
ius, ge-nius, am-bro-sia, of-fi-ciate; jes-ter, fab-le, nor-thern.  
(5 & 6) Ci-vil, co-lour, ga-ther, ti-mid, scho-lar; be-ne-fit,  
ge-ne-rous, se-pa-rate, po-ver-ty; ca-ter-pil-lar, sin-ce-ri-ty,  
ri-di-cu-lous; di-mi-nu-tive, ma-le-factor, mi-se-ra-ble; ex-pla-  
na-to-ry, cha-rac-te-ris-tic, po-ly-syl-la-ble; ge-o-gra-phi-cal,  
He-len, Phi-lip, Na-tha-ni-el.

128. 5. Give six examples of words that admit different spell-  
ing, according as we regard them as coming from one language  
direct, or through another.

Ex. Valour, civilization, dependent.

128. Give a dozen examples of words of Latin origin, in which  
the Latin spelling is retained in order to indicate the etymology.

Ex. Temple, essential, patience.

128. 3. Give six examples of words of Greek origin, spelt so  
as to indicate the etymology.

Ex. Philosophy, œconomy.

128. Give a dozen examples of words of the same sound, but  
spelt differently to indicate the meaning.

Ex. Scent, sent, canon, cannon, ball, bawl, due, dew, foul, fowl, hue,  
hew.

Give a dozen examples of words of the same sound and spell-  
ing, but of different meanings.

Ex. Air, bit, dam, let, loom, pale.

128. Give a dozen examples of the addition of *e* to a syllable, in order to lengthen the foregoing vowel.

Ex. Bathe, fate, fire, plague.

128. Give six examples of the addition of *e* to a syllable, to soften the letter to which it is joined.

Ex. Range, singe.

128. Give six examples each of the insertion of *a*, *e*, *i*, in syllables, in order to lengthen the sound of the vowels.

Ex. Coast,\* paint, exclaim, feint, chief, soil, fruit.

128. Give six examples of the insertion of *d*, *t*, in order to guide the pronunciation.

Ex. Lodge, satchel, drudge, ditch.

128. 3. Give six examples each of the retention of *b*, *c* or *k*, *d*, *e*, *h*, *gh*, *k*, *n*, *o*, *p*, *s*, in words, where they are not pronounced, and in order to indicate the etymology.

Ex. Debt, speckled, handsome, hearken, chronicle, neighbour, knowledge, hymn, æconomical, receipt, psalm, viscount.

128. Explain the presence of the italic letters in the following words : *scent*, *plague*, *chamber*, *tender*, *limbs*, *kin-d-red* ('*kin-red*,' O.E.).

128. Give six examples of the insertion of vowels *u*, *e*, in order to harden or soften the previous consonants.

Ex. Guile, tongue, jealous.

129. Spelling. Correct or justify the following, giving in every case your reason :—

'Perdition is repentance putt of til a future day.'—OLD MAXIM.

'As the *whistling* of the winds, the *buz* and *hum* of insects, the *hies* of serpents, and the crash of falling timber.'—BLAIR.

'Gas forms the plural regularly, *gases*.'

'The present tense denotes what is occurring at the present time.'

Adjectives in *able* signify capacity : as, '*Improveable*,' '*Reconcileable*,' '*irreconcilable*.'—JOHNSON.

'When he began this custom he was *puleing* and very tender.'—LOCKE.

'The event thereof contains a wholesome instruction.'—BACON.

'Rhymster—one who rhymes.'—JOHNSON.

'Some dryly plain, without invention's aid,

Write dull receipts how poems may be made.'—POPE.

'God destroies them that speak lies.'—PERKINS.

\* From *costa*, the side.



‘You need my help and you say,  
Shylock, we would have monies.’—SHAKESPEARE.

‘When young, you led a life monastick,  
And wore a vest ecclesiastick;  
Now in your age you grow fantastick.’—JOHNSON’S DICTIONARY.

‘Patroll (*Webster*); essentiall (*Perkins*); embarrasment (*Littleton*); carelessly (*Perkins*); befall (*Ash*); recal (*Calvin Institutes*); unroll (*Johnson*); mixal (*Shakspeare*); Berkleianism, Hartleian (*Mackintosh*); plumbtree (*Berkeley*); combatted (*Robertson*); gossiping, fidgetty, groveling, leveling, traveling, characterize, comprize, temporize, dogmatise, tyrannise, arize, methodise.’

Write the following paragraphs (62-65, and any others), as dictated by the teacher. Insert all stops, and pay special attention to the spelling.

## EXERCISES.

### Chapter vi.

(Paragraphs 131-210).

131. State the threefold office of etymology. What one duty has it to fulfil in each office?

132-134. Give the four divisions under one or more of which all words may be arranged. Classify them under eight parts of speech; and under nine or ten.

134. Classify words, and define the classes *logically*. Give the *etymological* meaning of the name of each class. Criticise the *accuracy* of the name as a full description of each class.

135. What are roots, primary derivatives, or stems, and secondary derivatives?

136. What are crude forms? Give the crude forms of the following words, and trace the extension of those forms in as many languages as possible:—Astronomy, faculty, ocular, mother, brother, willingness, dozen, cunning, took, acumen, agent, anger.

Ex. Stranger, from *e*, *ex*, *extra*, *extraneus*, *straniero*, *estranget*.

139. Which are first in any language—nouns or verbs? Illustrate your reply by examples.

140. Mention the three principles which have been applied to explain the origin of elementary combinations of letters to express thought.

141. How are derivatives formed—for expressing relations (accidence), and for expressing new thoughts? Illustrate your answer by taking a noun-root, a verb-root, and an adjective-root.

Give derivatives from the following forms: mother, mater, μήτηρ; know (A. S.), nosco, γινώσκειν.

142. Give twenty nouns formed by different suffixes from nouns; and twenty verbs formed by prefixes, or suffixes, from verbs.

Give ten nouns formed by different suffixes from verb-roots; and ten verbs formed in any way from noun-roots.

Give six nouns formed from adjective-roots, six adjectives from noun-roots, six adjectives from verb-roots, and six verbs from adjective-roots.

Give examples of 'en,' 'el,' 'y,' 'er,' 'ish,' and 'age,' appended to nouns, adjectives and verbs, so as to form nouns, adjectives, or verbs.

Ex. Host-el, shov-el, black-en, wood-en, maid-en.

Give six examples each of words formed from other words by prefixing *a*, *be*, *c*, *de*, *e*, *g*, *s*, and by appending *m*, *t*, *y*.

Ex. A-wait, c-rumple, g-rumble, s-tride; sea-m, weft, snowy.

Give a dozen examples of words formed from other words by vowel changes, and by consonant changes.

147. Take the prefixes in the Saxon list (147), write them down, and put against each the corresponding Latin and Greek equivalents. Take Latin prefixes and give the Saxon; take Greek prefixes, and give Latin and Saxon.

Name prefixes (from classic sources) that have no Anglo-Saxon equivalent.

Distinguish between the meaning of the prefixes in the following words; and account for the difference: *dethrone*, *deduce*, *intercede*, *interval*; *submit*, *submarine*.

Name six other similar examples.

Give the force, and where possible, the origin of the following suffixes and prefixes:—

Us-ur-er, sorc-er-er, ole-aster, dot-age, mess-age, langu-age,

giron-d-in, Spanish, Portuguese, Slavonic, Italian, hatred, pan-try, folly, nozzle, pipkin, dumpling, packet, mirth, trickster, committee, token, ru-th-less, blast, drift, puzzle (*pose*), plat-t-er, bashful, abash, knee-l, nestle, be-seech, be-spat-ter, swadd-le (*swathe*), s-quash, s-lash, medic-ine.

Give six terminations, each from Anglo-Saxon, Latin, and Greek sources, to indicate an *agent*.

Give a dozen terminations from Anglo-Saxon and Latin, to indicate a *state*, *act*, or *quality*.

Give from Anglo-Saxon and Latin, to indicate *place*, or *office*.

Give the meaning of the following suffixes : trustee, grandee, twenty, fourth, supper, logic, physics.

145. State in what ways we can form adjectives to express the absence of a quality ; the presence of it ; the presence of it in a small degree ; in a larger degree ; the power of anything to impart a quality ; and the fitness of anything to exercise it.

146. What causative forms of verbs have we in English, of Anglo-Saxon, Latin, and Greek origin ? What frequentatives of Anglo-Saxon and Latin origin ? What strengthened forms from any source ? (see 146, note c).

148-150. Give the different meanings of *be*, *hood*, and *dom*, in composition.

151-154. Define composition (a) grammatically, and (b) logically.

Account for the accent in well-héad, all-pówerful, perchánce. To what rule are these exceptions.

154. Show why it is not unimportant which term of a compound word is placed first.

156. What is there peculiar in the meaning of compounds like 'spitfire,' and 'backbite.' Add six other examples.

Explain the elements in the following compounds : jurisprudence, deodand, a locum-tenens, and vice-president. Give other examples in which similar cases are implied, though not so fully expressed.

Ex. An iron-ship, a teaspoon, etc.

157. Give a dozen *incomplete* compounds ; one element being concealed through incompleteness.

Give a dozen *apparent* compounds, really single words, or of an origin not such as the *apparent* elements suggested.

160. Distinguish derivation and composition, and state which is the earlier in any language.

159. Mention any uniting letters used in forming compounds.

161. Write down any compound words that strike you as felicitous, or in any other way remarkable.

What are diminutive, augmentative, and patronymic forms? Why do diminutives express endearment and sometimes contempt? Why do augmentatives often imply censure?

Point out in the following words, simple and compound forms; Anglo-Saxon and classic. Give when possible, if the element is classic, the corresponding Anglo-Saxon form, and the *vice-versâ*. Add also words with similar forms:—

*Auricular*, *martello*, *plummet*, *crotchet*, *fatling*, *lambkin*, *garden*, *lappet*, *tartlet*, *pollard*, *trickster*, *saloon*, *pottery*, *mockery*, *Minnie*, *Anderson*, *Edgar Athel-ing*, *meadow*, *curricie*, *Julius Cæsar*, *stanchion*, *pillion*, *sentinel*, *novel*.

166. Proper names are originally significant. Illustrate this statement from Hebrew, Greek, Latin, and Anglo-Saxon names.

Explain the force and meaning of the following names:—*Marcus Tullius Cicero*, *Thomas Johnson*, *Ionides*, *Melancthon*, *Desiderius*, *Erasmus*, *Æcolampadius*, *Bonaparte*, *Talboys*, *Saunders*, *O'Neil*, *Macneale*, *Neilson*, *Merle d'Aubigné*, *Von Bunsen*, *De Lille*, *Monkbarns*, *Orsini*, *Philipps*, *Basil Wood*.

169. Define gender, number, and case.

Make the following statements consistent with facts:—

'All males are of the masculine gender.'

'We have in English six cases of nouns.'

'*John* is the *nominative case* to the verb.'

'*Men* are in the plural number, because they mean many?'

'The *'s* cannot be a contraction of his, for it is put to female nouns.'

JOHNSON.

170. Show from words like *sheep*, *deer*, *trout*, *news*, *alms*, *who*, *this*, that number, gender, and case, are very imperfectly marked in English.

171. English nouns have two cases, representing three relations.—Explain this statement.

172. What are the only forms we have for indicating the gender of English nouns? Why are not *king* and *queen* examples of gender, strictly speaking? What are true examples of gender? What is the neuter termination of several pronouns?

174. What is meant by nominative, genitive, dative, or locative, objective or accusative, and ablative cases?

175. Give words that are respectively genitive, dative, accusative, and ablative forms.

176, 7. Give plural endings of adjectives; as found in old English. We have remnants in modern, or old English, of four plural forms of verbs. State them (*tell-en*, *sinks*, *sunk*, *be-th*).

178. What idea is always implied in the termination 'er.'

Explain the origin of forms like *plur-imus*, *robustus*, *le-ss*, *mo-re*, *be-st*, *nigher*, *nearer*, *next*; *farther*, and *further*, *fourth*, *first*, *decimus*.

Analyse *uppermost* and *inmost*.

181, 2. Why are the numerals of any language important helps to the study of comparative etymology?

Explain the connection between the Greek and English names of *four* and *five*? What are *eleven* and *twelve* etymologically? What *thirty*, and *ninety*, and *fifteen*?

183. Liquids are apt to interchange; as are palatals, labials, and linguals, or dentals. Give six examples of changes in each class.

Compare 'frore' (Milton) and 'frost,' 'gross' and 'groat,' 'dozen' and 'decade,' 'Ægidius' and 'St. Giles;' and give any examples of similar changes.

187. State to what language the following belong; and indicate the peculiar forms: *obispo* (a *bishop*), *huebos* (*opus*, a *work*), *fiume* (*flumen*, what *flows*, a *river*), *notte* (*night*), *chambre*



(*camera*), chef (*caput*), chose (*causa*), zonden (*sins*), geschreven (*written*).

188. What is Grimm's Law? Illustrate it by examples.

190-196. What is meant by syncope, aphaeresis, apocope; what by elision; what by prothesis, epenthesis, paragogè, and metathesis?

Take the classic words under each division, and give the corresponding English forms. Add any other examples.

197. Mention facts connected apparently with the laws of utterance which modify the vowel-spelling of our language. *Marvels* (*marvelles*, *mirabilia*), illustrates two of these laws: *convoy* and *pardon* illustrate another; and *bóc* (*book*), *fét* (*feet*), another. Explain these examples.

190-198. Give in any language you know, words that are cognate to the following, or that correspond to them, and explain all the changes in vowels and consonants they undergo:—

Daffodil (by prothesis from *asphodel*), nadder, parrot, proctor, rule, short, margent, parchment, subdue, giant, marshall, blame, harpsicord, impregnable, messenger, sombre, garner, discern and discriminate, impair, pair, peer, debauch, deboshed, repeal, broad, (breadth), deal (dole), ghost, grope, weed, wadding, triumph, swathe, swaddle, heft (have), heir, burn, vessel, vinegar, chafe, pea-hen, retain, chain, decree, inveigh, convey, pain, poenal, mint (comp. Latin), cripple (creep), brood, nigh (*neah*, A. S.), gape, gap, yellow (*gealuwe*, A. S.), lodestar, tainted, garniture, garri-son, cleave, priest, reeky, sure, book, beech, Mulhausen, engine, declension, negro, worm, pleasure, sake, seek, choir, voice, mouth, cook (kitchen), abound, counterfeit, Jungfrau, Worm-wood Scrubs, gloaming, brood, beef, leisure, veil, drowsy, re-triever, butcher, Spanish Reals, elm, summon, dough, float, accrue, folk, clout, toil (Dutch, *tuylen*, to till), oil, vowel, unaneled (unanointed, from *eal*, or *ole*, oil), doublet.

Take the so called irregular verbs and show how nearly all the vowel changes enumerated in par. 198 are found in our own language.

Take the numerals in par. 180, and illustrate the same changes.

190-8. Give any proper names from various languages to illustrate the changes which letters and words undergo in passing from one language to another. Ex. :—

*Hebrew. Greek. Spanish. French. German. Russian. Welsh. English.*

Johanan 'Iwánnys Juan Jean Hans Ivan Evan John

Johanna 'Iwáwa Juanna Jeane Johanna Jane, Joanna, Joan.

Carolus—Charles, Caroline, Charlotte, Carlos.

190. Explain the different parts of the following words, giving the origin and meaning of each part and the meaning of the whole : sal-oon, sorr-el, senti-n-el, scutt-le (to shoot down), sett-le, sadd-le, si-ege, s-pend, s-plash, e-spouse, e-scal-ade, e-stabl-ish, tranc-e, coun-t, trans-it, per-i-sh, da-te, ad-d, ren-d-er, tra-i-tor, ep-is-ode, clar-et, clar-ion, de-clare, cut-ic-le, dam-s-el, par-c-el, inter-est, frai-l, fract-ure, epi-stle, twi-ne, twi-st, scall-op (from *shell*), di-ligent, neg-ligent, de-fine, de-flect, de-ny, verm-il-ion, verm-ic-ul-ate, er-st, ear-ly, hopp-ester (*hop*, to dance, Chaucer), minstr-el, dronk-el-ow (a *tippler*, Chaucer), escape, es-tranged, hum-b-le (*bee*), spect-ac-les, ru-th-less, sti-le (for passing into a field, etc.), outr-age, b-liss, b-lithe.

Give the derivation of the following words, and explain their meaning : debenture, heir apparent, saunter, a score, a-merce, (merciment, O. E.), con-sider, de-mise, wass-ail, e-mol-u-ment, mount-e-bank, cur-tail, en-tail, intaglio, dappled, pommel, hoax, haut-boy, bas-soon, roundelay (a sonnet ending as it begins), lodestar, sire, dam, recipe, consign, January, jury, a moot question, homage, a guild, the plague, disastrous.

190-8. Give the etymology, and explain the connection in form and in sense, of the following words : chart, chart-er, card, cart-el, cart-oon, cart-ridge ; a-mass, de-mol-ish ; thin, dwine, dwindle ; corps, corpse, corpulent, corporal (*oath*), cors-l-et ; halt, held ; miscreant, discreditable ; cram, crum(b)s ; indomitable, undaunted ; cud, chew, jaws ; case, cadence, escheats ; extract, es-treat ; barrow, borough ; curry, currier, cuirass ; siege, see (a *bishop's see*), session ; seat, a settle, saddle, sadness ; bush, boskey ; stew, stove ; wend, went, wand-er ; spade, spud, spaddle ; stray, straggle, stroll ; spray, spread, spraddle, sprawl ; delight, delicious, delicacy, delectable ; spark, sparkle ; qualm, s-queamish ; salad, saucer, salary ; garniture, garments, garrison ; capillary,

dishevelled ; rector, address, dirge, escort ; fley, flesh, fleece, floss ; metal, mettle, medal, medallion ; feed, fodder, forage ; species, spices, specie, spec-ul-ate, spectre ; blue and blew ; green and grown ; brown and burn ; black and bleak ; camel and camlet ; spirt, sprat, sprout ; spike, spokes ; squeal, squall, squabble ; fight, foe, fiend, feud ; crisp, crape ; crack, crackle, crackling, crackn-el ; conquer, acquire ; cock, chicken, chuck, chuckle ; click, clack, cluck, clock ; creep, crab, cripple ; dab, daub, dabble ; crush, crash ; chamber, comrade ; dull, dolt, dullard ; sip, sop, sup, soup ; unity, union, onion, only, alone ; cheer, courage, core, cordial ; slack, slow, sluggish, sloven, slut ; sneak, snake, snail ; thrill, drill, trill, thirle ; span-new, spangles ; steal, stalk, stalwart ; debate, battle ; cord, chord, cordeliers ; latch, lace ; sulky, sullen (*soleyn*, O.E.), solitary, solace, console ; blaspheme, blame, blemish ; retail, curtail ; tally, tailor, Talboys ; coroner, crown ; horn, cornute, cornet ; crimson, carmine ; crate, cradle ; crave, craven ; dear, dearth, darling ; corsaire, cursory, courser. 'A milken diet' (Temple), 'the milky way ;' parley, parlour, parliament.

190-8.—Give the derivation of the following, and show how in each case the derivation explains the meaning:—

Domestic, dominion, doomsday ; deal, dole, doleful ; dis-sonant, dis-syllable, distance ; empire, empirical ; demur, demure ; date (*of a letter*), date (*palm*) ; decade, decadence ; compliment, complement ; compass, compassion ; console, consols, soluble, solar, solace, soldiery ; defile (*to draw out*), defile (*to pollute*) ; saloon, salad, salmon, salvage ; foundation, foundry ; cord, cordwainer ; liberate, deliberation ; tail, tale, tailor.

199-208. Define Accidence.

Why do most grammars give both the logical and the grammatical arrangement of words ?

Point out the proper, common, and abstract nouns, in the following sentences and in paragraph:—

'A is sometimes a noun ; as a great A.'—TODD.

'Formerly *sp* was cast in a piece, as *st's* are now.'

'When I see many *its* in a page, I always tremble for the writer.'—COBBETT.

'Such mortal drugs I have ; but Mantua's law  
Is death to any he that utters them.'—SHAKESPEARE.

- 'The forcing of wrath bringeth forth strife.'—PROV. xxx. 33.  
 'What are thy comings in.'—SHAKESPEARE.  
 'Tis Heaven itself points out a hereafter.'—ADDISON.  
 'Your *if* is the only peace-maker.'—SHAKESPEARE.  
 'My power, said Reason, is to advise, not to compel.'—JOHNSON.  
 'O'er many a fiery Alp.'—MILTON.  
 'Consideration—whipp'd the offending Adam out of him.'—SHAKS.  
 'And gentle dulness ever loves a joke.'—POPE.

By what process are proper nouns made **common** ; common, proper ; and abstracts, proper and common ?

Admitting a distinction in the persons of nouns, of what person are the italic words in the following ?

'Let *thy servant* abide instead of the lad a bondman to *my lord*.'—GEN. xlv. 33.

'As will the rest, so *willett* Winchester.'

'Richard of York ! How *fares* our dearest brother ?'—SHAKESPEARE.

These last examples prove the inconvenience of the distinction itself : How ?

205. How is the plural of all modern English words formed ? Which is the older plural ending, *es* or *s* ?

Mention the four ways of forming the plural of words of Anglo-Saxon origin.

What different plural forms have we of words imperfectly naturalized ?

Correct or justify the following forms :—

Briefs, reliefs, wharves, flagstaffs,<sup>a</sup> inuendoes, mangoes, palmettos, similies, apostrophies, chimnies, alkalies, attornies, allies, alleys, colloquies, soliloquies, peas, pease, mackarels, M. A's., M. D's.,<sup>b</sup> pros and cons, court-martials.

'The food of the rattlesnake is birds, squirrels, hare.'

'Ill news rides fast, while good news baits.'—MILTON.

'The odds is considerable.'—CAMPBELL.

'On which side do the odds lie ?'—LOCKE.

'Virtuous conversation was a mean to work the heathen's conversion.'—HOOKER.

'Let us make *brick* and burn them.'—GEN. xi.

<sup>a</sup> Though staff make staves, all the compounds are regular. As 'stave' is used, it would be better to keep staffs

as the plural of staff ; and staves, of stave.

<sup>b</sup> This form is allowed as a plural for abbreviations.

'But high in amphitheatre above,

*His everlasting arms the aloes threw.*'—GERTRUDE OF WYOMING.

'The tree of life bare twelve manner of fruit.'

'Healths to both kings.'—WALLER.

'They are mere heathens.'

'Several serieses.'—WALKER.

'Neither the *much pains* taken, nor the *many pains* inflicted served to teach him the lesson.'

'The *corpse* of half her senate manure the fields of Thessaly.'—ADDISON.

Scarves (Spectator), rooves (Sidney), also's, moreover's (Campbell), 'the two Charles's, 'the two Pompies,' 'two spoonsfull,' nostrums, stamens, stamina, chef-d'œuvres, asylums, cherubims.

207. In what three ways is gender indicated in English nouns? Give the feminine forms of school-boy, tiger, hopper (*dancer*, Spencer), landgrave, gaffer, lad, uncle, monk.

Explain the following forms :—

'The council decided the question at *its* last meeting.'

'I do not know what a witch is now, or what *it* was then.'

'And it became a serpent, and Moses fled from before *it*.'

209. On what *three* principles are things properly of no gender in English, made masculine or feminine, when personified, or when spoken of as possessing gender?

210. Correct or justify the following :—

'Be governed by your conscience, and never ask any bodies' leave to be honest.'—COLLIER.

'Sir William Joneses division of the day.'—PHIL. MUS.

'To see the various ways of dressing—a calve's head.'—SHENSTONE.

'Burn's Tam o' Shanter.'—SCOTT.

'Watts' Logic.' 'For decorum sake.'—COWPER.

'Men's happiness or misery is most part of their own making.'—LOCKE.

Of what case is *Him* etymologically? Of what case in ordinary syntax?

211, 212. Define a pronoun, and state into what classes pronouns are divided.

214. Several of the pronouns are really demonstratives. Illustrate this statement.

215—230. Why is 'it is me' less exceptionable than 'it is him'?

What case is the 'me' in 'methinks'?



Distinguish 'mine' and 'my' etymologically and in actual usage. What are 'ours,' 'theirs'? Give an example of 'their,' and 'your,' with a proper genitive force.

Criticize the forms 'himself,' 'myself,' 'oneself,' and 'one's-self.'

To what age in our language does any passage belong in which 'its' is found?

How is 'you' used in English? What is 'one' in such phrases as, 'one hardly knows what to say'?

How are 'this' and 'that' used when they express contrasts? What are relative pronouns? what interrogative?

Explain etymologically the following words, 'they,' 'who,' 'that,' 'which,' 'here,' 'then,' 'how,' 'why,' 'thither.'

Criticize the expression, 'from *whose* bourne no traveller returns.'

How are the relatives 'who,' 'that,' 'which,' and 'what,' distinguished in actual usage?

Explain, correct, or justify, the following:—

'I bequeath my soul into the hands of the Almighty God, my Creator, not trusting in mine own merits *which* am of myself a most wretched sinner, but only in the mercy of God and in the merits of Jesus Christ my Redeemer.'—BERNARD GILPIN'S WILL, A.D. 1583.

'That is not such a practice *as* I can sanction.'

'He is not the man *as* told me the story.'

233-263. What is an adjective? Classify adjectives according to their formation, and according to the kinds of qualities they indicate. Why are 'a' and 'the' reckoned adjectives? Under what other part of speech are they often reckoned?

How far are adjectives declined in English? Explain the following: '*deare* children;' 'verbs actives;' 'allermost.'

What is meant by superlatives of eminence? How are the minuter differences between degrees of comparison indicated in English?

Explain etymologically the following forms: 'wiser,' 'farther,' 'foremost,' 'first,' 'less,' 'worse,' 'rather,' 'an,' 'only,' 'to-day,' 'other,' 'any,' 'enough,' 'many,' 'each,' 'both,' 'either,' 'the Ridings of Yorkshire,' 'twice.'

What adjectives admit no degrees of comparison? Are there any exceptions to this class?

*Why* do adjectives of more than two syllables generally form their comparatives and superlatives by 'more' and 'most'?

What are cardinal and ordinal numbers? To what class of adjectives do they belong?

What is there peculiar in the syntax of 'few' and 'many'?

Name five adjectives with more than one superlative form; five that have no positive, and any that have positive and superlative forms and no comparative.

Ex. Farthest, farthestmost, undermost, topmost.

Criticize the following:—

'Lesser has all the authority which a mode originally erroneous can derive from custom.'—JOHNSON.

'At present the trade is thought to be in a depressed state if *less* than a million of tons are produced in a year.'—MACAULAY.

'There is nothing in our fellow men that we should respect with so much sacredness as their good name.'—TAYLOR.

'In the sixth hundredth and first year.'—GEN. viii. 13.

'To the first of these divisions my ten last lectures have been devoted.'—ADAMS.

264-285. What is a verb? What are verbs substantive and adjective?

What verbs transitive, intransitive, and neuter? What are verbs active and passive? Give six examples of each.

Give six verbs that are used both as transitive and as intransitive.

What are reflexive verbs? Explain the following phrases: 'I laid me down and slept.' 'Recollect yourself.' 'Behave yourself.'

How are such expressions as 'it tastes sweet' to be explained? What are impersonal verbs? Have we in English any strictly impersonal forms?

Give a complete tabular view of English verbs arranged for purposes of syntax.

Arrange verbs according to their forms, meaning, and origin, for purposes of etymology.

What is meant by calling 'am' and 'go' irregular verbs? What is a better way of accounting for their different forms?

Describe the four most important classes of derived verbs.

Give six examples of English inceptive, and of English frequentative verbs.

What is meant by *voice, mood, tense, person, and number*?

Criticize and explain, 'he *is* come;' 'the house *is* building;' 'he *can* come.'

What moods have we in English? Why do you exclude or include a potential mood?

What is the most accurate name of participles in *ing*, and in *ed, en, or t*?

How do we *mark* in English the subjunctive mood? By what other name is this mood called?

What two forms have we of the infinitive?

286. How are infinitives in *ing* distinguished from participles?

287. What are gerundial infinitives: and how are they distinguished from common infinitives?

288. What is the probable origin of the common confusion of participle nouns in *ing*, common and gerundial infinitives in *ing*?

289-291. What three tenses have we in English; and what four or five forms of each tense? What two other forms have been added?

292-295. In what way, and for what purposes are indefinite tenses used in English? Why are perfect tenses regarded not as past but as present?

What is the government of the following words in italics: 'He has *come*;' 'He has *written*'? What are '*did*' and '*hight*'? What are weak and what strong verbs? By what other names are they known?

How are irregular verbs classified? Give six with one form only for the present, past, and complete participle. Give six with two forms and six with three.

Classify irregular verbs according to the vowel changes they undergo.

Take the verbs given in paragraphs 297, 1, 2, 3, and enumerate all the erroneous forms of the past tense, or of the complete participle you have noticed in writing or in speaking.

Ex. 'I *had wrote* it in the ironical style of Dean Swift.'—ALEXANDER CARLYLE, D.D.

300. What is the origin of the difficulty of the rule, or the

use of 'shall' or 'will' in English futures? By what expressions do we describe the futurity of any act? State the double meaning of 'is,' 'shall,' 'will,' 'may,' 'can.'

Give the simplest rule for the use of 'shall' or 'will' in simple sentences. In dependant sentences which expresses simple futurity?

What is the scripture usage as to 'shall'? How do you explain the usage?

On what 'ethical ground' has the usage of the English future been based?

302. Distinguish 'willingness' and 'wouldingness.' How are the imperfect forms 'would' and 'should' used in English?

303. What remnants have we in English verbs of endings that express distinctions of persons? What is the probable origin of *a-m*, *wa-s*, *lov-eth*, *a-rt*, *we-re*?

305. What forms have we in English verbs that express distinction of number?

306. Explain the following forms:—

We *arn*; we *been*; he *wends* his way; *quoth* they; you *shul'n* go; to *wit*; woe *worth* the day.

'Ye may save or spille

Your *oughne* thing; *werkith* after your wille.'—CHAUCER.

'Ther *may* nothing, so God my soule save,

*Liken* to you, that may *displezen* me,'—CHAUCER.

'And al that liketh me I dar wel sayn

It liketh the.'—CHAUCER.

'For this night shaltou deyen for my sake.'—CHAUCER.

307–311. What are adverbs; and what parts of speech do they qualify? Classify them (a) according to their meaning, and (b) according to their origin.

What are conjunctive adverbs, and interrogative adverbs?

What adverbs admit degrees of comparison?

Give six monosyllabic adverbs of Saxon origin.

Give six derivative adverbs with case endings.

Ex. *Whilom*, *twice*, *unawares*, *then*, *why*.

Take the examples in paragraph 311, No. 4, and explain the force of each adverbial phrase.

312. Account for the frequent use of the same words as adjectives and adverbs.

Which form is accurate: 'It sleeps sweetly,' or 'it sleeps sweet'? If both are accurate, how do they differ in meaning?

313. How do you distinguish between adverbs, conjunctions, and prepositions? Classify prepositions (a) according to their meaning, and (b) according to their forms.

What relations do most prepositions primarily express?

In what stage of our language were prepositions and case endings both used? Are there any examples of the *apparent* use of both in modern English?

Give six examples of prepositions that are original words, and six that are derivatives. Give six that are parts of verbs.

318-324. Do conjunctions connect sentences *only*, or words also? Justify your answer.

How are conjunctions most conveniently classified?

What are co-ordinate conjunctions, and how are they classified?

What are subordinate conjunctions? Mention six that describe *time*; six, *place*; six, *manner*; and six, *causation*.

Give any words that are adjectives, adverbs, conjunctions, or prepositions, according as we use them. Illustrate the words you name by examples.

What are correlative conjunctions? Name six and give the correlative in each case.

Classify conjunctions etymologically; and give examples of each class.

325. What are interjections? How are they distinguished from other parts of speech; and how may they be classified?

What was Horne Tooke's theory on the origin of particles?

## EXERCISES.

### Chapter vii.

(Paragraphs 329-603).

329-356. Give Morell's five fundamental laws of *syntax*. Define a sentence, and enumerate the essential parts of every sentence.

What are the various meanings of the verb *to be*, *is*, *are*, etc.?



What are *simple* sentences, complex, compound? Give four examples of each.

Of what may the subject of a sentence consist? And how may the subject be enlarged? Give six examples of simple subjects. Enlarge each of them in every possible way.

How may the simple predicate be varied?

What is the completion of the predicate? How may the *object* of a transitive verb be enlarged? What are direct and what indirect objects? What are factative, genitive, and dative objects?

What verbs complete the predicate in the nominative case? What in the accusative? What verbs take an indirect object only?

How is the predicate of a sentence extended? Mention two kinds of extension of which predicates are susceptible.

There are four forms of adverbial phrases used in the extension of predicates. What are they? Give an example of each.

What part of sentence does the nominative absolute generally modify?

How may all language be divided in relation to simple sentences?

What are *complex* sentences? What is meant by the principal, and what by the subordinate sentence?

Give examples of noun sentences, adjective sentences, and adverbial sentences?

What are *compound* sentences; and how are they divided? 1, 2, 3, 4.

Give examples of copulative, alternative (or disjunctive), adversative, and causative sentences, and note by what particles they are connected with the other parts of a compound sentence.

What are contracted compound sentences? State the different forms of contracted sentences.

How are simple sentences analyzed; how complex; how compound?

Take any of the examples given on pages 257, 258, and parse them according to each of the three methods mentioned.

Distinguish between the grammatical, and the logical parsing of a sentence.

357. Correct, or justify the following; giving in every case your reason.

357. 'The whole need not a physician, but them that are sick.'—**BUNYAN.**

'He will in no wise cast out whomsoever come unto him.'—**HALL.**

'He offered a great recompense to whomsoever would help him.'—**HUME.**

'You are a much greater loser than me.'—**SWIFT.**

360. 'Now therefore come thou, let us make a covenant, I and thou.'—**GEN. xxxi. 44.**

'A torch snuff and all goes out in a moment when dipped in the vapour.'—**ADDISON.**

362. 'A few hours of intercourse is enough for forming a judgment on the case.'

'Divers philosophers hold that the lips is parcel of the mind.'—**SHAKS.**

'The mechanism of clocks and watches were totally unknown.'—**HUME.**

'The palace of Pizarro, together with the houses of several of his adherents, were pillaged by the soldiers.'—**ROBERTSON.**

'Severe the doom that length of days impose,

To stand sad witness of unnumber'd woes.'—**MELMOTH.**

'This Thyre, with her twelve children, were notorious robbers.'—**THORPE.**

'The richness of their arms and apparel were conspicuous in the foremost ranks.'—**GIBBON.**

'The *it* together with the verb *to be* express states of being.'—**COBBETT.**

'Bitter constraint and sad occasion dear,

Compels me to disturb your season due.'—**MILTON.**

363. 'Light and knowledge in what manner so ever afforded us is equally from God.'—**BUTLER.**

'To live in sin and yet to believe in the forgiveness of sin is utterly impossible.'

'Early to bed, and early to rise,

Makes a man healthy, wealthy, and wise.'

'Deborah, a prophetess, the wife of Lapidoth, she judged Israel at that time.'—**JUDGES iv. 4.**

'Hell at last

Yawning received them whole, and on them closed—

Hell their fit habitation, fraught with fire

Unquenchable, the house of woe and pain.'—**MILTON.**

'Two and two is four and one is five.'—**POPE.**

365. 'The number of inhabitants were not more than four millions.'—**SMOLLETT.**

'Mankind is appointed to live in a future state.'—**BUTLER.**

'For the people speaks but does not write.'—PHILOSOPHICAL MUSEUM.

'The greater part of their captives were anciently sacrificed.'—ROBERTSON.

'A multitude of their words approaches to the Teutonic form, and therefore afford excellence assistance.'—DR. A. MURRAY.

'The other party is by no means inferior in the felicities of their style.'—D'ISRAELI.

366. 'The masterly boldness and precision of his outline, which astonish those who have trodden parts of the same field, is apt to escape the uninformed reader.'—HALLAM.

'The boldness, freedom, and variety, of our blank verse is infinitely more favourable than rhyme to all kinds of sublime poetry.'

'There is sometimes more than one auxiliary to the verb.'

'More than a little is required at our hands.'

367. 'We see plainly that it is neither Osmyn nor Jane Shore that speak.'—BLAIR.

'When the helplessness of childhood or the frailty of woman make an appeal to her generosity.'—JEFFREY.

'Either a pestilence or a famine, a victory or a defeat, an oracle of the gods or the eloquence of a daring leader, were sufficient to impel the Gothic arms.'—GIBBON.

'To write all substantives with capital letters, or to exclude them from adjectives derived from proper names, may perhaps be thought offences too small for animadversion, but the evil of innovation is always something.'—DR. BARROW.

368. 'The blessings which political and intellectual freedom have brought in their train.'—MACAULAY.

'An officer on European and on Indian service are in very different situations.'—S. SMITH.

'The logical and [insert *the*] historical analysis of a language generally in some degree coincides.'

369. 'Each of which have stamped their own impress on the character of the people.'—ALISON.

'Every system of religion and every school of philosophy stand back on this field and leave the Lord Jesus Christ alone.'—ABBOTT.

'Every one of this grotesque family were the creatures of national genius.'—D'ISRAELI.

370. 'This man and that man was born there.'

371, 372. 'His belly not his brains this impulse give,  
He'll grow immortal for he cannot live.'—YOUNG (to Pope).

'Homer as well as Virgil were translated, and studied on the banks of the Rhine.'—GIBBON.

'I cannot so warmly admire the Ode to Sleep, which Bouterwek as well as Sedano extol.'—HALLAM.

'Nothing but clearness and simplicity are desirable.'—MAUNDER.

'But it, as well as the lines immediately following, defy all translation.'—COLERIDGE.

'Nothing but frivolous amusements please the insolent.'

375-8. 'Neither men nor money were wanting for the service.'

'Neither you nor he seem to have entertained the idea.'—HORNE.

'This letter is one of the best that has been written by Lord Byron.'—HUNT.

'The idea of such a collection of men as make an army.'—LOCKE.

'The faint sparks of it which is in the angels are concealed from our view.'—CORBIN'S INSTITUTES.

'Sully bought of Mons. Guyon one of the finest Spanish horses that ever was seen.'—SOUTHEY.

'No people ever was more rudely assailed by the sword of conquest than those of this country.'—ALISON.

380. 'Minced pies was regarded as a profane viand by the sectaries.'—HUME.

'Two shillings and sixpence is half-a-crown, but not a half-crown.'—PRIESTLEY.

'Perhaps their cows or else their sheep,

Was all that did their silly thoughts so busy keep.'—MILTON.

383. 'My paper is the Ulysses, his bow, in which every man of wit and learning may try his strength.'—ADDISON.

'The river of Kishon swept them away, that ancient river, the river Kishon.'—JUDGES v. 21.

384. What quality is expressed by the genitive case in the example in par. 384, under '*attributive genitives*'?

387-8. 'Were Cain and Abel's occupations the same?'—BROWN.

'Were Cain's and Abel's occupations the same?'

'His father's and mother's names were on the blank leaf.'—CORNER STONE.

'And Love's and Friendship's finely pointed dart,

Falls blunted from each indurated heart.'—GOLDSMITH.

'Neither the man, nor the woman's distress was relieved.'

390. 'A poem of Pope's is an erroneous or a vulgar phrase.'—DR. BLAIR.

‘‘This tendency of his’ is wrong.’—STERNE.

‘This sentence of the bishop’s is itself ungrammatical.’—COBBETT.

393. ‘I remember its being reckoned a great exploit.’—PRIESTLEY.

‘Much depends on a pupil’s composing frequently.’

‘What is the reason of our being so frigid in our public discourse?’—

BLAIR.

‘Cyrus did not wait for the Babylonians coming to attack him.’—ROLLIN.

394. ‘For the elects’ sakes.’ ‘For the elect’s sake.’

‘This world do I renounce; and in your sights,

Shake patiently my great afflictions off.’—SHAKESPEARE.

398. Mention the three forms of expression in English which are best explained as dative cases. Explain the examples in par. 406.

402. What case absolute is most common in modern English? Why is the dative form historically and logically more accurate?

407. Correct the following :—

‘Who should I meet the other day but my old friend.’—ADDISON.

‘I cannot tell who to compare them to.’—BUNYAN.

‘We are still much at a loss who civil power belongs to.’—LOCKE.

‘My son is to be married to I know not who.’—GOLDSMITH.

‘My desire has been for some years past to retire myself to some of our American plantations.’—COWLEY.

‘Any word that will conjugate is a verb.’

‘Thou, Nature, partial Nature I arraign!’—BURNS.

‘He enlarged himself on that subject.’

408. ‘‘Like’ is the only adjective that governs a case.’

410, 411. Parse the examples in 410, 411.

414. Criticise the following :—

‘Passive verbs should never be made to govern the objective case.’—BROWN.

‘When ‘ye’ is made use of, it should be in the nominative, not in the objective case.’—COBBETT.

‘The dogs are allowed the crumbs which fall from the master’s table.’—CAMPBELL.

‘Where there are many things to be done, each must be allowed its share of time and labour.’—JOHNSON.

An objective case may be used after a transitive verb; after a preposition; in apposition; after an infinitive verb not transitive,



as an adverb of measure, time, etc. ; and after passive verbs in some cases. Give an example of each.

416. 'Let the same be she that thou hast appointed to thy servant Isaac.'—GEN. xxiv.

'I beg pardon, you are not the person whom I thought it was.'

'It cannot be me.'—SWIFT.

413. 'He does not care the *rind of a lemon* for her *all the while*.'—EDGEWORTH.

Parse the following :—

'To reign is worth ambition.'—MILTON.

'It would be a romantic madness for a man to be a lord in his closet.'—SWIFT.

'The Jews were ridiculed for being a credulous people.'—ADDISON.

'Near yonder copse.'—GOLDSMITH. 'How like him !'

'He becomes wiser every day.' 'It becomes me so to speak.'—DRYDEN.

'What made Luther a great man, was his unshaken faith in God.'

418. 'A greater instance of a man's being a blockhead I do not know.'—SPECTATOR.

'The New Testament precludes the notion of his being a fictitious personage.'

424. 'Hath a nation changed their gods which are yet no gods.'—JER. ii.

'All the virtues of mankind are to be counted upon a few fingers, but his follies are innumerable.'—SWIFT.

'There is a generation that is pure in their own eyes and yet is not washed from their filthiness.'—PROV. xxx.

'Both minister and magistrate are compelled to choose between his duty and his reputation.'—JUNIUS.

'The army, whom its chief had thus abandoned, pursued meanwhile their miserable march.'—W. SCOTT.

'But she fell a laughing like one out of their right mind.'—EDGEWORTH.

'If ye from your hearts forgive every one his brother their trespasses.'—MATT. xviii.

'Did ever Proteus, Merlin, any witch,

Transform themselves so strangely as the rich.'—POPE.

'If an Aristotle, or a Pythagoras, or a Galileo, suffer for their opinions, they are martyrs.'—A. FULLER.

'She was calling out to one or another at every step that habit was ensnaring them.'—JOHNSON.

'How happy it is that neither of us were ill in the Hebrides.'—JOHNSON.

'What's justice to a man or laws,

That never comes within their claws.'—BUTLER.

433. 'Most compounded sentences are more or less elliptical: some examples of which may be seen under different parts of speech.'—MURRAY.

'Every line consists of ten syllables; from which there are but two exceptions.'—KAIMES.

435. 'He saw his own child dragged to the door by eight or ten cats, whom he had difficulty in driving away.'—LIEUT.-COL. BURNES.

'I mean that part of mankind who are known by the name of women's men.'—ADDISON.

436. 'Each House shall keep a journal of its own proceedings, and publish the same, except such parts as in their judgment require secrecy.'—CONSTITUTION OF UNITED STATES.

436. 'Liberty should reach every individual of a people, as they all share our common nature.'—SPECTATOR.

Correct or justify the following :—

445. 'In the posture I lay.'—SWIFT.

'Participles are words derived from verbs, and convey an idea of the acting of an agent, or of the suffering of an object, with the time it happens.'—DR. A. MURRAY.

451. 'When the motives whence men act are known.'—BEATTIE.

'The curse of battle where their fathers fell.'—POPE.

'They framed a protest where they repeated their claims.'—HUME.

453. 'Dear my Lord.' • 'That my Lord Elijah.' 'Sweet my mother.' 'Good my liege.' 'Mon cher monsieur.' 'My dear madame.'

454. 'A noun is a name of anything that (which) exists, or of which we have any notion.'—SOUTH.

457. 'No man hath a propensity to vice as such; on the contrary, a wicked deed disgusts *him* and makes him abhor the author.'

'Mark the beautiful variety of the rainbow, and now let us consider *its* cause.'

'He hath made him to be sin for us *who* knew no sin.'—2 COR. v.

'When a conjunction is to be supplied, it is called *asyndeton*.'

458. Correct the examples in par. 458, 459, so as to make the meaning clear.

• The *my* in these cases is a mer      enclitic, and makes with the follow-  
ing noun a single word.

Correct or justify the following :—

460-1. 'Such an one.'—BLAIE. 'The shape of an horse.'—LOCKE.  
'An eunuch.'—POPE.

'With such a spirit and sentiments were hostilities carried on.'—  
ROBERTSON.

466. 'The collision of a vowel with itself is the most ungracious of all  
combinations' . . . and is called . . . 'an hiatus.'

'The chief magistrate is styled a president.'

'This part of speech is called a 'verb,''

467. 'His whole life was a doing the will of his Father.

'In Spenser's time the pronouncing the *ed* seems to have been an  
archaism.'—PHILOSOPHICAL MUSEUM.

'Without shedding of blood is no remission.'—HEB. ix. 22.

'He turned all his thoughts to composing of laws for the good of the  
state.'—ROLLIN.

'In depicting of characters, Werner is little better than a mannerist.'  
—CARLYLE.

'What is here commanded is merely the relieving his misery.'—  
WAYLAND.

468. 'Cleon was another sort of a man.'—GOLDSMITH.

469. 'Substantives in *ian* are those that signify profession.'

'That persons who think obscurely should write obscurely is not sur-  
prising.'

470-5. 'The levity as well as loquacity of the Greeks made them in-  
capable of keeping up the true standard of history.'—BOLINGBROKE.

'Whose is rather the poetical than regular genitive of *which*.'—JOHN-  
SON.

'The Hebrew, with which the Phœnician and Canaanitish stand in con-  
nexion.'—CONANT.

'The north and south line.' 'The north and the south line.' 'The  
north and south lines.'

'A dark and a distant unknown.'—CHALMERS.

'The deepest and the bitterest feeling still is, the separation.'—  
DR. M'CRIE.

'The terror of the Spanish and the French monarchies.'—BOLING-  
BROKE.

'An exposition of the Old and New Testament.'—M. HENRY.

'He unites in himself the human and the divine nature.'—GURNEY.

'That he might be lord both of the dead and living.'—ROM. xiv. 9.

'Such as ought to subsist between a principal and accessory.'—KAMES.

‘I should rather have an orange than apple.’

‘He was an abler logician than a linguist.’

‘I saw the prime minister and the warden, and he told me of the appointment.’

‘Is there a second future in either the indicative or the subjunctive moods.’—MURRAY.

478. Explain the construction on the examples given in par. 478.

Correct or justify the following :—

506. ‘Verse and prose run into one another like light and shade.’—BLAIR.

‘I am not recommending these kind of sufferings to your liking.’—SHERLOCK.

‘These sort of fellows are very numerous.’—SPECTATOR, 486.

‘This literati had been ill rewarded for their labours.’—SMOLLETT.

‘This twenty years have I been with thee.’—GEN. xxxi. 38.

‘Go bear this tidings to the bloody king.’—SHAKSPEARE.

‘One son I had—one more than all my sons—  
The strength of Troy.’—COWPER.

‘Homer had the greatest invention of any writer whatever.’—POPE.

‘Of all the figures of speech none comes so near to painting as metaphor.’—BLAIR.

‘In no case are writers so apt to err as in the position of the word *only*.’—MAUNDER.

‘A dreadful quiet felt, and worser far  
Than arms, a sullen interval of war.’—DRYDEN.

‘There are three great subjects of discussion among mankind: truth, duty, and interest. But the arguments directed against either of them are distinct.’—BLAIR.

‘No less than seven cities disputed the right of giving birth to the greatest of poets.’—LEMPRIERE.

‘To such as think it deserving their attention.’—BUTLER.

‘Mankind never resemble each other so closely as at the beginnings of society.’—BLAIR.

‘Of all the other qualities of style clearness is the most important.’

‘A messenger related to Theseus the whole particulars.’

‘The question is not whether a good Indian or *bad* Englishman be *most* happy, but *which state* is most desirable.’—JOHNSON.

482-506. ‘In recompense we have more pleasing pictures of manners.’—BLAIR.

‘Out of these modifications have been made most complex modes.’—**LOCKE**.

‘At present the trade is thought to be depressed if less than a million of tons are produced in a year.’—**MACAULAY**.

‘There sleep many a Homer and Virgil, legitimate heirs of their genius.’—**D’ISRAELI**.

‘The place to which she was going was the very spot which of all others on this side she had wished most to see.’—**SOUTHEY**.

‘A state of affairs of all others the most calamitous.’—**ALISON**.

‘Money is the most universal incitement of human misery.’—**GIBBON**.

‘The most unkindest cut of all.’—**SHAKESPEARE**.

510. ‘Casca, you are the first that *rears your hand*.’—**JULIUS CÆSAR**.

‘Casca, you are the first that rear your hand.’

‘Casca, you are the first that rears his hand.’

‘You know that you are *Brutus that speak this*.’—**JULIUS CÆSAR**.

‘Art thou not it that cut Rahab and wounded the dragon.’—**ISAIAH li. 9**.

513. ‘It is unfortunate that this number of the ‘Spectator’ did not *end*, as it very well might have *done*, with the former beautiful period.’—**BLAIR**.

517, 518. ‘When a sentence is obscure it puzzles and doth not please.’—**KAMES**.

‘I shall make it once for all, and hope it will be remembered.’—**BLAIR**.

‘Were you not affrighted, and mistook a spirit for a body.’—**WATSON’S APOLOGY**.

‘Neither will they be persuaded, though one rose from the dead.’—**LUKE xvi. 31**.

‘If he should succeed, he will not be the happier for it.’

‘It is while men slept, that the enemy has always sown tares.’

**Jeremiah xxvi. 19. James i. 16. Job xiv. 3. Leviticus xxv. 14.**

519. ‘Two young gentlemen have made a discovery that there was no God.’—**SWIFT**.

‘I observed that love constituted the whole moral character of God.’—**DWIGHT**.

‘Others said that it is Elias; and others, that it is a prophet.’—**MARK vi**.

520. ‘Swift but a few months before was willing to have hazarded all the horrors of a civil war.’—**JEFFREY**.

• Compare paragraph 379, and note that while the relative and the verb generally agree with the immediate antecedent, ‘the first,’ ‘Brutus,’ ‘it;’

they may sometimes agree with the pronoun, ‘you,’ ‘thou’: ‘You know that you that speak thus are Brutus.’



'Gray might have been able to have rendered him more temperate in his political views.'—SOUTHEY.

570-577. 'The sublime Longinus in *somewhat a later* period preserved the spirit of ancient Athens.'—GIBBON.

Adverbs. 'One species of bread, of coarse quality, was only allowed to be baked.'—ALISON.

'The province of Gaul seems, and indeed *only* seems, an exception to this universal toleration.'—GIBBON.

'He had suffered the woodman only to use his discretion in the distant woods.'—GILPIN.

'Let the offence be of *never* so high a nature.'—SPECTATOR, 181.

'If I wash myself with snow-water, and make myself *never* so clean.'—JOB ix. 30.

'Can hearts not free be try'd whether they serve

Willing or no, who will but what they must.'—MILTON.

'Personification is *when* \* we ascribe life, sentiments, or actions, to inanimate beings, or abstract qualities.'

'A proper diphthong is *where* both the vowels are sounded together.'

'Men who but speak to display their abilities are unworthy of attention.'

'Every thing favoured by good usage, is not therefore to be retained.'

'This construction sounds rather harshly.'—MURRAY.

'I was scarce sensible of the motion.' 'He has not near done.'—HARRIS.

'Whether it can be proved or no, is not the thing.'—BUTLER.

579. 'The Arabian Nights' Entertainment are the production of a romantic invention, *but*<sup>b</sup> of rich and amusing imagination.'—BLAIR.

'A man may see a metaphor *or* an allegory in a picture, as well as read *them* in a description.'—ADDISON.

'This is none other *but* the house of God.'—GEN. xxviii. 17.

'Yet no sooner does the morning dawn, but this strange enchantment vanishes.'—HERVEY.

'But if it be of God ye cannot overthrow it, lest haply ye be found *even* to fight against God.'—ACTS v. 39.

'And when it was told Saul, he sent other messengers, and they prophesied likewise.'—1 Sam. xix. 21.

\* 'Where' and 'when' express sameness, not of being but only of time and place, and are therefore inappropriate in definitions and in clauses taken substantively.

<sup>b</sup> No antithesis is required here.

\* Conjunctions that are made through the omission of the connected clause emphatic, must be carefully connected with that word of the sentence which best suggests their reference; read therefore 'to fight even against God.'

'He is *such* a great man, there is no speaking to him.'<sup>a</sup>

'He was neither an object of derision to his enemies, *or* of melancholy pity to his friends.'—JUNIUS.

'I demand neither place, pension, or any other reward whatever.'—FRANKLIN.

'I make no doubt but<sup>b</sup> you can help him.'—DR. JOHNSON.

'He never doubts but that he knows their intention.'—TRENCH.

598-601. 'There is a remarkable union in his style of harmony and ease.'—BLAIR.

'It is to this last new feature of the game laws to which we intend to confine our notice.'—SYDNEY SMITH.

'Such were the difficulties with which the question was involved.'—ALISON.

'The accounts they gave of the favourable reception of their writings with the public.'—FRANKLIN.

'The abhorrence of the people to its provisions.'—ALISON.

'The Italian Universities sent for their professors from Spain and France.'—HALLAM.

'Two guns were sent for from Waterford.'—MACAULAY.

'It is to you to whom I am indebted for this favour.'

'The emotion is at last awakened by the accidental instead of by the necessary antecedent.'—WAYLAND.

'He was banished the country.'

'*That* is applied to persons as well as things.'

'Two or more singular nouns, coupled with *and*, require a verb in the plural.'—LENNIE.

'His prejudice to our cause.'—DRYDEN.

'How different to this is the life of Fulvia.'—ADDISON.

'A figure, including a space between three lines, is the real as well as nominal essence of a triangle.'—LOCKE.

'They are independent on one another.'—CAMPBELL.

'In this respect Tasso yields to no poet except to Homer.'—BLAIR.

'He sold it *at above* its market value.'

'Iambic verse consists *of from* two to six feet; that is *of from* four to twelve syllables.'<sup>c</sup>—BLAIR.

'And the meagre fiend

Blows mildew *from between* his shrivell'd lips.'—COWPER.

\* This is good English, if it mean—that he is a great man of *such a quality*; but if it mean *so great, such* is wrong. *Such* is used of quality; *so* of degree of a quality.

<sup>b</sup> In the first of these sentences *but* ought to be *that*; and in the second it is only redundant, because from the nature of the preceding word, the

sense is substantially the same as if it were omitted.

<sup>c</sup> These last three sentences are all grammatically accurate; though it is not easy to parse them. '*Of from two-to-six feet*' seems the most satisfactory explanation—a sort of compound adjective.

State which of the following prepositions and conjunctions are original, which derived, which verbal, and which compound.

At, by, about, against, concerning, except, touching, seeing, since, although, beyond, nevertheless, than, but.

MISCELLANEOUS EXAMPLES. Correct or justify the following:—

In pronunciation: Dooty, Toosday, delightud, wickudnuss, graunt, grent, hend, haund, faurther, lawr, winder.

In grammar: Without you do it soon. Who with? I intended to have written. His health was drank yesterday. I shall have great pleasure in accepting your invitation.\*

'I saw a young and old man walk together.'

'You must either be quiet or must leave the room.'

'I soon expect to have finished my work.'

'I have received your letter, and will consider of it.'

'Having failed in this attempt, no further trial was made.'

'I am afraid of the man dying before a doctor can come.'

'The book is one of the best that has been written.'

'That will not do for you or I.'

'It is not me you injure.'

'She always appears very amiably.'

'Has either of your three friends arrived?'

'Each of them shall be rewarded in their turn.'

'These kind are the best.'

'Nothing but grave and serious studies delight him.'\*

700—745. Subjects for description:—

Your native town: its scenery, manufactures, antiquities, eminent men. A country—England. A morning walk. The wind on a gusty day. The market. Spring, etc. The tropics. Flowers. The human frame. Darkness. The pleasure of activity. Religion. Modern discoveries. The Life of Napoleon; of Julius Cæsar; of Howard; of Judson; of Buxton.

Themes for essays or discussion:—

'Misery is wed to guilt.'

'They say, best men are moulded out of faults.'

'Our remedies oft in ourselves do lie

Which we ascribe to heaven.'

\* From D'Orsey's *Lecture on 'The Study of the English Language.'* Cambridge, 1861.

† From Mason's *'English Grammar.'* London, 1858.

• From Morell's *'Graduated Exercises.'* Edin.

'They lose the world that do buy it with much care.'

'How many things by season seasoned are  
To their right praise and true perfection.'

'How oft the sight of means to do ill deeds  
Makes ill deeds done.'

'Every man is the architect of his own fortune.' 'Suscipite quisque fortunæ faber.'—SALLUST.

'Treasures of wickedness profit nothing.'—PROV. x. 2. 'De male quaesitis, vix gaudet tertius hæres.'—JUVENAL.

'Parvum parva decent.'—HORACE.

'Union is strength.' 'L'Union fait la force.'

'Where there's a will, there's a way.' 'Possunt, quia posse videntur.'—VIRGIL.

'The laziest people take the most trouble.' 'Nihil gravius audenti, quam ignavo patiendum.'—TACITUS.

'Forgiveness is the noblest revenge.' 'Infirmi est animi, exiguique, voluptas ultro.'—JUVENAL.

'Make a virtue of necessity.' 'Quoniam id fieri quod vis non potest, velis id quod possis.'—TERENCE.\*

The influence of classical studies and of mathematics respectively on the formation of mental habits.

Biography, patriotism, the 'comity of nations.'

On decision of character.

Common sense, genius, and learning ; their characteristics, and comparative value.

Self government, and the best means of training a people to enjoy it.

The character of Hume, Gibbon, and Macaulay as historians.

The character of Young, Hemans, Cowper, etc., as poets.

The influence of poetry, painting, and sculpture as means of refinement.

The influence of religious truth on national character.

Association and its laws ; memory ; judgment.

Fears of the brave, and follies of the wise.

The influence of the extensive reading of fiction on character.

The moral power of sympathy.

The history of English literature ; including notices of the origin and progress of the language, the introduction of new words, and grammatical forms ; the styles predominant in dif-

\* See Brewer's 'Guide to Composition.'

ferent ages ; the writers who have contributed to vary, or have assisted in fixing its present form ; standard authors, poets, translators, historians, essayists, ethical, metaphysical, religious, philosophical, and scientific writers ; the character, beauties, defects, and influence of their writings ; the precision, force, and elegance of the language ; causes that tend to deteriorate it, and the means of improving it.\*

\* See Parker's 'Aids to English Composition.'



# INDEXES 1, 2, 3.

The first Index contains a list of the chief subjects discussed in this volume alphabetically arranged; the second, of some of the more characteristic Etymologies; and the third, of some of the examples in Syntax, Prosody, &c. The second and third of these Indexes are intended merely to supply a few *catch* words to guide the Student in his inquiries.

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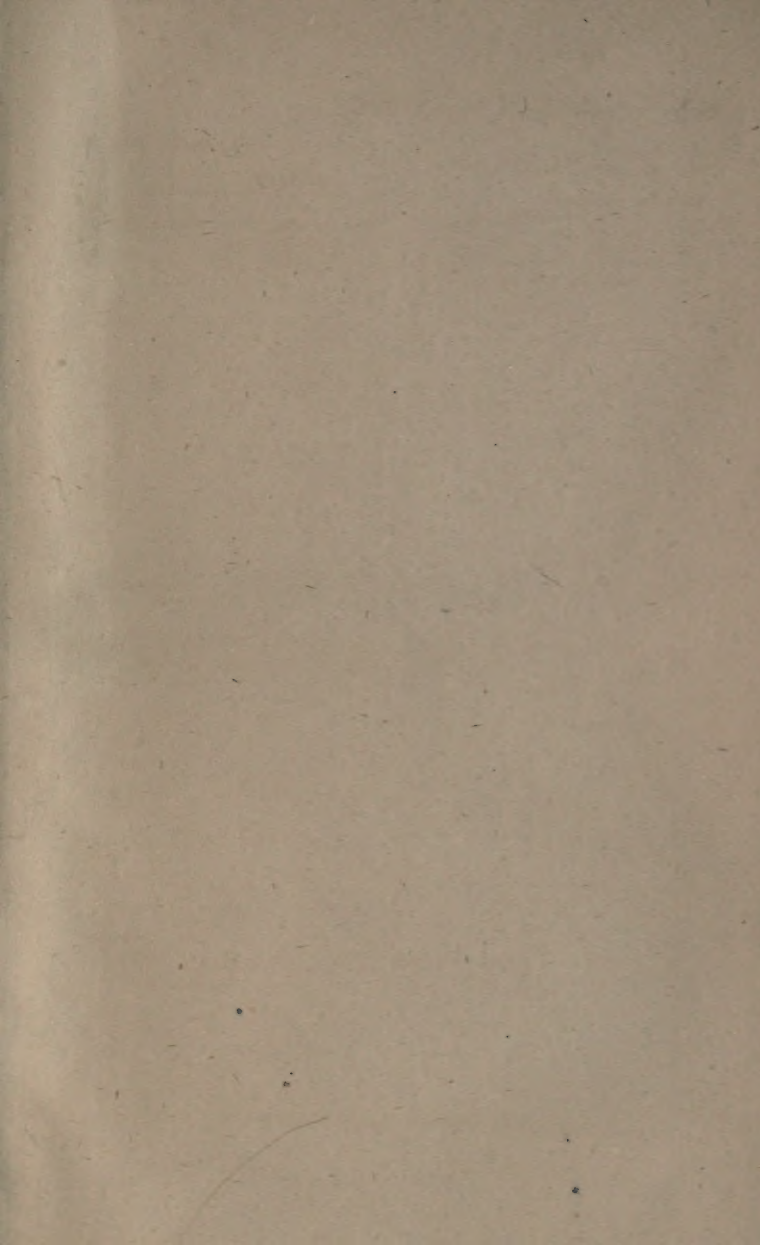
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